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In the last Sandhurst Examination the following gentlemen were passed directly by Messrs. Wren and Gurney:—

Cook, C. C. passed first for cavalry, 9,616 marks.
Home, J. M. passed first for infantry, 9,297 marks.
Vanvuren, J. E. passed first of University Candidates, 9,200 marks.
Hutty, E. H. I. passed third for infantry, 8,869 marks.
Vaughan, H. E. passed fifth for infantry, 8,670 marks.
Pitchee, A. J. passed sixth for infantry, 8,668 marks.
Sillery, J. J. D. passed thirty-eighth for infantry, 6,971 marks.
Hamilton, W. G. passed thirty-ninth for infantry, 6,988 marks.
Johnstone, T. H. H. C. passed forty-ninth for infantry, 6,722 marks.
Maidment, R. G. passed fifty-second for infantry, 6,606 marks.
Henn, R. A. E. passed seventy-sixth for infantry, 6,196 marks.

In the Woolwich Examinations of last year the following passed direct:—

Campbell, C. A. 5th. Home, G. J. L. 25th.
French, F. G. 8th. Coddington, H. B. O. 32nd.
Crawford, A. F. 8th. Carmichael, J. F. H. 45th.
Mair, R. J. R. 15th. Battine, A. J. 48th.
Grentell, A. P. 16th. Scott, A. F. S. 50th.
Des Voeux, H. B. 15th.

In the last Examination for five appointments in the India Woods and Forests, four passed, including the FIRST.

In the last Examination for forty-one appointments in the India Civil Service, twenty-four passed, including the Second and Third.

In the last Examination for three appointments in the Ceylon Civil Service, two passed, including the FIRST and Second.

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SATURDAY, FEBRUARY 6, 1886.

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LITERATURE

The Life of Samuel Johnson, LL.D., and the Journal of his Tour to the Hebrides. By James Boswell. Illustrated with Portraits by Sir Joshua Reynolds. Edited by Henry Morley, LL.D. 5 vols. (Routledge & Sons.)

'THE LIFE' occupies the greater part of the first four volumes of this edition. The prefaces of the early editions are reprinted. There is a short but excellent preface by the editor, and the 'Early Life of Johnson by himself' very properly precedes Boswell's life. In the appendix at the end of the fourth volume will be found Hoole's admirable description of Johnson's last days. The fifth volume contains 'The Tour to the Hebrides,' a "Dated Index to the Life," the editor's summing up of the book, under the title of "The Spirit of Johnson," and a "General Index." In the dated index there are some slight errors. Johnson's 'Marmor Norfolciense' was not written as a satire on Sir Robert Walpole; it is a bitter attack on the Guelph dynasty. The 'Thoughts on the Falkland Islands' was not modified by Lord North after the first edition; very few copies were issued before the alteration was made, and those printed before the cancelled page are rare. The general index is well drawn up, but it wants revision. Some of the references, notably those to the correspondence between Johnson and Boswell, are incorrect.

Mr. Morley, following Mr. Napier's example, has wisely given us Boswell's text, and the fanciful division into chapters disappears. It is, perhaps, worth mentioning that in vol. iv. a paragraph in the text which should appear on p. 91 is by some printer's error transferred to p. 101.

Mr. Morley has rendered good service to literature, and his reputation will not lose by his edition of Boswell's 'Johnson,' even though it has too much of a professorial air. Mr. Morley as an editor seems over anxious to be serious, and struggles to avoid anything like gossip. One instance, though of trifling importance in itself, will perhaps explain our meaning. Boswell relates (iv. 209) how Johnson wrote a letter "in a large round hand, nearly resembling printed characters," to his godchild Jenny Laughton. Croker mentions in a note, dated 1847, that he had lately seen the

letter, framed and glazed, in the possession of the lady to whom it was originally addressed. This information is certainly of no great literary value, but it gives a pleasant air of reality to the incident. The editor, however, who has inserted about three hundred of Croker's own notes, some of which might well be omitted, does not think this worth reproducing. This is not the spirit in which Boswell's work should be edited.

The most important duty of an editor of Boswell is the preparation of the notes. Mr. Morley's are, as we have remarked, not entirely satisfactory. To the text of 'The Life' there are between 1,700 and 1,800 notes, of which about 250 are contributed by the editor. In assorting this vast mass of information, which ranges over nearly every branch of literature, it would not be surprising if some slight errors had crept in; but some of the notes show inaccuracies which should not have escaped attention, while others are incomplete from want of research. A few instances may be pointed out. Johnson's parents, we are informed in a note (i. 10), were married in 1706. This is correct; but in *Notes and Queries* for December 13th, 1884, a copy is given of the marriage certificate from a minute written in the hand of Edmund Malone:—

"From the Register of Packwood in Warwickshire. 1706. Mickell Johnsones of lichfield and Sara ford married June the 9th copied by the Rev^d M^r Blakeway in 1811. the father and mother of Dr Samuel Johnson."

This is surely worthy of insertion in an edition of Boswell's 'Life of Johnson.' We may add that some interesting contemporary letters in *Notes and Queries* of the 29th of November and the 13th of December, 1884, throwing fresh light on Johnson's early life, seem to have escaped Mr. Morley's attention. From the note on "Johnson's residence at Oxford," it appears that the editor is not aware of Dr. G. Birkbeck Hill's researches on the subject. The King's Library was not given to the nation by George IV. In Cowtan's 'Memories of the British Museum' it is shown conclusively that the royal collection was purchased. From a note on p. 125 it would seem that the editor really believes that Johnson took some active part in the rebellion of 1745. This strange idea appears again in the dated index. On p. 243 is a letter from Johnson to Bennet Langton, dated, as in the early editions, 9th of January, 1758. Croker changed the date to 1759. The editor has, properly, restored Boswell's date, but merely remarks in a note that Croker had altered the date from internal evidence. This evidence was not given by Croker, but the editor could easily have discovered it. Johnson in the letter writes: "Murphy is to have his 'Orphan of China' acted next month." The piece first appeared on the 21st of April, 1759. Croker's reasoning was, therefore, right, though it would have been better to give the information in a note. On p. 250 the name of Newbery the publisher is misprinted Newbury. On p. 257 Boswell states in a note that 'Rasselas' was published in March or April, 1759. A little trouble would have enabled the editor to give the precise date. The work was advertised to appear on the 5th, but it was

actually published on the 19th of April, sixteen days after the appearance of Goldsmith's 'Enquiry into the Present State of Polite Learning.'

Recent discoveries will render it necessary for the editor in future editions to add a supplementary note to Mr. Croker's remarks, p. 316, on 'The Vicar of Wakefield'; but we have so lately discussed the question that it is unnecessary to return to it. On p. 338 is a note of P. Cunningham which states that the Turk's Head Coffee House in the Strand has been rebuilt and called "Wright's Hotel." This note, written nearly half a century ago, is now of no value. The site of the old tavern, which Johnson frequented because the mistress of it was "a good civil woman and had not much business," is at present occupied by a tourists' ticket office. The editor's note on Dr. Percy, p. 370, does not do justice to that distinguished antiquary. From the note, p. 376, on Johnson's introduction to the *Thrales*, it appears that the editor has not read the extracts from "Thraliana" given in Mr. Hayward's 'Autobiography, Letters, &c., of Mrs. Piozzi' (second edition, 1861). The subject was referred to in these columns in our notice of the reprint of the first edition of Goldsmith's novel.

In the note, vol. ii. p. 5, the editor states that 'The Traveller' was published in January, 1764, and 'The Vicar of Wakefield' in February, 1766. Both dates are incorrect. The former work appeared on December 19th, 1764, the latter on March 27th, 1766. The extract from Forster's 'Life of Goldsmith' quoted in the note on 'She Stoops to Conquer' is not trustworthy. Mrs. Abington did not refuse to play Miss Hardcastle. She was then with Garrick at Drury Lane. Goldsmith probably expected that Garrick would accept his comedy, and in that case Mrs. Abington would certainly have taken the part. Boswell, indeed, speaks of a song omitted when the play was given at Covent Garden, as Mrs. Bulkeley, who acted the heroine, could not sing. It was doubtless a disappointment to Goldsmith; but there could no longer be any question of Mrs. Abington's playing Miss Hardcastle when the play was once accepted by Colman. We are surprised to see Mr. Morley speak of Gay's 'Polly' as a "satire, applied to society at large as fiercely as 'Gulliver's Travels.'" It has generally been thought strange that Sir Robert Walpole should have taken notice of such a feeble production.

In a note, vol. iii. p. 3, it is stated that Macklin died at the age of one hundred and seven. Mr. Thoms showed, we think successfully, that Macklin's age at his death was ninety-seven, and it is so inscribed on the coffin-plate. Kearney's note, vol. iv. p. 45, is worthless. In his note, p. 52, on Mrs. Garrick, the editor should have given the picturesque description, quoted by Dean Stanley in his 'Memorials of Westminster Abbey,' of that lady in her old age: "a little broken-down old woman, who went about leaning on a gold-headed cane, dressed in deep widow's mourning, and always talking of her dear 'Davy.'" Mrs. Garrick was buried in her wedding sheets in the same grave with her husband, whom she survived forty-three years. But enough has been said about the shortcomings of Mr. Morley's notes.

To the former editors of Boswell Mr. Morley does full justice. Of Croker he writes:—

"Every subsequent edition of Boswell's 'Johnson' must have to declare its debts to the zeal and industry with which Croker worked for the elucidation of the text. It is a small matter to expunge the little bitternesses of opinion that are best away—and they are all removed from this edition—but it would be a great matter to omit either the notes added by him with so much care to the previous collections, or the thanks due to him from all students of Boswell's 'Johnson.'"

Croker's political tenets are described in a terse and curious sentence: "He [Croker] was a stout Tory, stout and bitter."

The editor's sketch of Boswell is not quite successful, and it is certainly not easy to give a correct delineation of that singular man. We have said our say on that subject in our notice of Mr. Napier's edition. Few writers on the subject allude to the success of one of Boswell's earlier productions, 'An Account of Corsica,' which is now nearly forgotten. Mr. Trevelyan, in a note to 'The Early History of C. J. Fox,' writes:

"How real was the effect produced by Boswell's narrative upon the opinion of his countrymen may be gathered from the unwilling testimony of those who regretted its influence and thought little of its author. 'Foolish as we are,' wrote Lord Holland, 'we cannot be so foolish as to go to war because Mr. Boswell has been in Corsica; and yet, believe me, no better reason can be given for siding with the vile inhabitants of the vilest islands in the world.'"

Horace Walpole, Mr. Trevelyan tells us, credited Boswell with having procured Paoli his pension of one thousand a year; and Gray could only explain his pleasure in Boswell's book by the idea that "any fool may write a most valuable book by chance, if he will only tell us what he heard and saw with veracity." The success of the work on Corsica was, from its nature, only ephemeral; but in one respect this success resembled that gained at its first appearance by the famous biography. People read the book with interest, but laughed at its author. Boswell, it is easy to know now, had in the highest degree the qualifications of a biographer; but it is not to be wondered at that this was not so clearly recognized by his contemporaries. "Boswell," writes Carlyle, "was a person whose mean or bad qualities lay open to the general eye; visible, palpable to the dullest. His good qualities, again, belonged not to the times he lived in." Boswell's vanity was, indeed, patent to all. We remember one curious instance, which is not, perhaps, generally known. In 1791 Boswell was elected Secretary for Foreign Correspondence to the Royal Academy, and wrote his acceptance of the honour in three separate letters, still preserved in the Academy archives, in English, French, and Italian, to show his special capacity for the post, of which the duties consisted in dining at the annual banquet. What renders this piece of pretension more absurd is that Boswell was not a good French scholar. Certain patronizing remarks in 'The Life' in commendation of a letter written by Johnson in execrable French show that the biographer was not well skilled in the language. It is difficult to determine when Boswell first resolved to write the biography of his

friend, but it was probably soon after his acquaintance was made. We know, at all events, that he announced his intention to Johnson during their tour in Scotland in 1773. There are probably few books whose history is so well known as that of Boswell's 'Johnson.' We can follow it from almost its first inception till the last proofs were corrected on April 2nd, and the work itself issued, Monday, May 16th, 1791, by Charles Dilly in two quarto volumes, price two guineas. We can see Boswell in society thinking only of his self-allotted task, with no ears or eyes except for his hero—unwilling to lose a word or an inflection of the oracle's voice. We hear of him on one occasion at a dinner, when he was too far off to hear distinctly, leaving his seat at table to take a chair behind Johnson. Mr. Barclay relates that Boswell would sometimes lay down his knife and fork to record some anecdote. We can see him questioning and cross-questioning his "venerated friend" at all times and places, with a pertinacity which must nearly have driven Johnson mad. Occasionally, indeed, the victim lost all patience with his tormentor, and roared out contemptuous answers, and these rebuffs are recorded with the conscientiousness of a true dramatic artist. Nothing was omitted which could give circumstantial interest to the book. The information thus gained was written down in note-books, sometimes even in Johnson's presence, and a few of these memoranda are still preserved. After Johnson's death we can trace the progress of the work in the letters to Temple. Madame D'Arblay gives an inimitable account of an interview with Boswell at Windsor, and his earnest supplications to her to furnish him with information for his "magnum opus." He followed her to the Castle rails, and it was with some difficulty that he was kept from invading the royal precincts. But the lady was obdurate, and in the whole of Boswell's 'Life' we only find a few slight allusions to the friend for whom Johnson had such deep interest and regard. By a curious chance Madame D'Arblay was unlucky enough to offend Croker in the same manner, and is mentioned in no flattering terms in his edition of 'The Life.' We believe that Johnson's letters to Miss Burney have never been made public.

We must touch briefly on Boswell's quarrel with Mrs. Piozzi. During the early period of their acquaintance they were, outwardly at least, good friends, and on one occasion Johnson writes that Boswell stands very high in Mrs. Thrale's favour. We have never heard the ostensible cause of the rupture, though the real motive on Boswell's part was undoubtedly jealousy. The quarrel was exceedingly bitter. We have seen proof-sheets of the 'Anecdotes' in which some of Mrs. Piozzi's remarks, afterwards prudently erased, showed how deeply she was offended. Boswell's conduct on the occasion does not seem to have been generous.

Of the editor's two contributions, "Johnson and Reynolds" and "The Spirit of Johnson," we can speak with almost unqualified praise. We entirely agree with what Mr. Morley says of Johnson's friendship for Reynolds:

"But there was hardly any man but Reynolds towards whom Johnson's ready good will went

out without any disturbing underthought, as equal brotherhood of friendship. His love for his old pupil, David Garrick, was touched by imperfect sympathy with Garrick's calling as a player; with young Boswell, to whom he was an oracle, such equal brotherhood was of course impossible. For Goldsmith Johnson's friendship was more fatherly; and among other men with whom he had close ties of affection, it was Reynolds, almost alone, from whom he had nothing to take, and to whom he had nothing to give but friendship. Reynolds also he could regard as intellectually his equal, and his strength was in an art outside the pale of Johnson's rivalry."

With the friends of his own age, even with his old schoolfellow Taylor, Johnson had little in common. The society in which he mixed when he became known and famous consisted chiefly of persons much younger than himself. Of the members of "the Club," Fox, Burke, Windham, and Dunning were Whigs, as, indeed, was also Reynolds, though not an ardent politician. The only Tory of eminence besides Johnson himself was Dr. W. Scott, better known as Lord Stowell. He afterwards became one of Johnson's executors, and no doubt was on intimate terms with him; but he was his junior by thirty-six years, and this difference of age would naturally put some restraint on their intercourse. Not one of Johnson's letters to Scott was given by Boswell.

In the later years of his life Johnson undoubtedly occupied a position of eminence. The numerous allusions to him in the periodicals and literature of the time show the interest which he inspired; but this interest was very different from that with which his memory is now regarded. Few of his contemporaries were aware of the strange tenderness which his rugged demeanour concealed. His reputation was great, but it excited curiosity rather than admiration. There is one cause, often overlooked, to which Johnson probably owes something of his present fame, quite apart from his being the protagonist in Boswell's volumes. He is a prominent link between two of the most interesting periods of our history. Born at the commencement of the last century, he had been taken as a child to the curious service "At the Healing." He himself was one of "the infirm persons presented to the Queen on their knees while the Queen lays her hands upon them and puts the gold round their necks." Of this quaint ceremony he retained a dim recollection to the end of his life. Pope had read and admired Johnson's poetry; Johnson had some indirect communication with Swift; and yet it was not very uncommon (we speak from personal experience) in the early part of the present reign to meet with those who had seen and conversed with the author of 'Rasselas.' This distinction is, of course, accidental, but it has contributed to Johnson's celebrity. We would gladly dwell longer on this view of the subject, though it scarcely comes within the province of a reviewer; but our space is limited, and we must conclude our notice with some remarks on the illustrations.

An edition of Boswell's 'Johnson' of which the typography and paper are exceptionally good is worthy of better engravings. Those provided by the publishers are mostly taken from the plates of

S. W. Reynolds, engraved about half a century ago. Some of these plates are so worn that the portraits, as those of Goldsmith and of Lord Mansfield, are mere spectres; others, from corrosion or similar defects in the copper, are "smudged" so that the faces resemble the waxworks over the Islip chapel in the Abbey. This is unjust to the reputation of a very eminent engraver. The early impressions of these mezzotints are extremely beautiful, and it is difficult to believe that they are from the same plates as the engravings now before us, many of which, we may observe, are marked "proofs."

Records of Argyll: Legends, Traditions, and Recollections of Argyllshire Highlanders.
By Lord Archibald Campbell. (Blackwood & Sons.)

WE have of late had occasion to dwell upon the great and ever increasing importance which the study of folk-lore must assume in all future anthropological inquiries. Questions of family and race which it was once assumed could be easily and finally settled by references, more or less fanciful, to the "disease of language," will have to be answered by following up the transmission from country to country of widely spread customs, myths, and folk-stories, and then comparing them with cognate mythical growths among far distant races—growths which apparently must have been spontaneous and indigenous. Hence in opening up those rich mines of poetic and romantic legend for which the West Highlands have always been famous Lord Archibald Campbell in this handsome volume has done something more than give the public a chapter of family or even of local history. As such, indeed, the book is sufficiently fascinating (for there is scarcely a tale told here which was not worth the telling); but it is a really valuable acquisition to the student of anthropology.

If it is true that in the matter of folk-stories there is "no new thing under the sun," it is no less true that the way of presenting the old thing is always new, always fresh, always characteristic of each people to whom it has been transmitted. The legend of 'An Gille Dubh,' the Gaelic version of 'The Master Thief,' is not the only one in which an old friend reappears with a new and a thoroughly West Highland face. The Scottish farmer's son propounds to the laird the self-same riddle which the hero of this venerable story has for ages upon ages been propounding in all countries and in all tongues, and yet the "shock-headed" lad here propounds it in a way perfectly natural and peculiar to a Gaelic rustic. Whatever may be said of the pawkiness of the Lowland Scotch, pawkiness and poetry seem to meet and mingle in most of these Highland stories. And when, as in 'The Castle of the Red-haired Girl,' an illustration is given to us of the way in which West Highland might is apt to triumph over West Highland right, the grim humour of the situation is always brought out by a sort of unconscious dramatic effect. The story of 'The King and the Labourer,' in which the peasant girl and Amazonian queen conquers her royal spouse by carrying him out of the castle bodily in

his chair, is a charming instance of what we mean; while the mingling of heroism with savagery, which was always a West Highland characteristic, is illustrated in an equally unconscious way by many a narrative of vendetta. The following story, so full of beauty, heroism, and quaint humour, told in connexion with Colla Ciotach at Dunstaffnage Castle, renders, for the first time perhaps in literature, the poetry of snuff-taking! It proves the truth of what has often been said in these columns, that as regards "the homely" in poetry there is no custom, howsoever prosaic, that may not become suddenly illuminated by poetry and pathos and humour when once it becomes the true and natural expression of the deep heart of man.

Colla, taken prisoner by the Earl of Argyll, was left in irons in charge of Dunstaffnage. The all-powerful earl suspected the warder of leniency towards his prisoner, and on a certain occasion, when Dunstaffnage was at Inverary, Argyll asked him whether Colla was in irons. Dunstaffnage answered "Yes," though really he had, in the kindness of his heart, let out on parole his prisoner, who was at that very moment peacefully aiding his own men in getting in the harvest. Argyll, threatening vengeance should he find that Dunstaffnage had deceived him, dispatched a messenger on horseback to Dunstaffnage Castle to learn the truth. At a sign from Dunstaffnage a foster brother of his, Mac Killop, set off at once to give Colla warning of his danger, taking all the by-paths between Inverary and Dunstaffnage. The faithful Mac Killop outran the earl's rider, though the latter's horses had been several times changed. Perceiving Colla in the distance binding corn-sheaves in the evening sun, Mac Killop shouted out, "Colla fo gheimhlibh!" (Colla in fetters!) The prisoner, who was the first to hear and understand the warning, ran to his prison and placed himself in irons, and so saved at least his benefactor from blame. He himself, however, was shortly afterwards sentenced by the earl to be hanged, when his only request was that they would bury him as near as possible to the spot where his kind gaoler would be at last buried, in order that they two "might take snuff from each other in the grave!"

Dunstaffnage Castle was one of the first seats of the Scottish princes, and it was here that was preserved the royal stone chair, the famous palladium of Scotland. This astonishing relic—astonishing to the mere Southron—was not only a chair, but a pillow. Originally brought out of Spain, it had there been used as a seat of justice by Gatholus, who was, as it seems, coeval with Moses. History goes on to record that at Dunstaffnage the sacred chair continued, and was used as the coronation chair of Kenneth II., who removed it to Scone. We call the chair sacred because (as history still further informs us) it had already done service in sacred history as Jacob's pillow. When the Jews fled out of Egypt they had been obliged to leave it with other precious things behind them. The way in which it reached Dunstaffnage is, however, simple enough according to the Dunstaffnage family papers. A remote ancestor of the Scottish kings married a daughter of one of the Pha-

raohs, and naturally the pillow came to him as part of the lady's dower. As the bride and bridegroom spent their honeymoon in Carthage, the pillow accompanied them thither. They then made a tour over Europe, visiting first Spain and afterwards Ireland, finally reaching Dunstaffnage, carrying their stone pillow with them whithersoever they went, the result being perfect connubial bliss and an entire exemption on the husband's part from those wifely tyrannies and curtain lectures which might have been dreaded from a daughter of the Pharaohs. Lord Archibald is careful not to hint where this national relic still exists; but Scotland is not without rumours concerning a certain eminent Gaelic antiquary and fervid scorner of the Southron, who sleeps every night upon a mysterious and peculiarly "lithoidal" pillow, and, rising every morning fervid and refreshed, writes in Gaelic a mysterious and peculiarly "lithoidal" sonnet of a patriotic kind.

As Rob Roy, after the Duke of Montrose had got him outlawed, was for seven years a *protégé* of John, second Duke of Argyll, the lovers of Scott will expect to find here a crop of new and interesting anecdotes of that most popular of cattle-lifters. Nor will they be disappointed. Rob was allowed by his patron to build a house at the foot of Ben Buie (Glenshera, Inverary), whence he could attend the West and North Highland cattle markets with half a dozen gillies whom he kept there, going to Balquidder now and then to see his wife. From his retreat at Glenshera Rob used to make periodical descents upon Montrose's factor and carry off the rents. When Montrose wrote to Argyll accusing him of giving refuge to a robber, Argyll's ironical reply was, "All he gets from me is a cave and water: you feed him."

The story of the great fight between the clans Campbell of Ormidale and Glendaruel, which took place in 1775, reads like an account of a battle in Homer, save that the weapons (fists and clubs) were more primitive than those which rang around Troy. The subject of the quarrel was the old one, a river, the river Ruel. A hundred picked men of each clan, meeting each other in midstream, fought with such desperation that, according to the evidence in the legal trial which followed the encounter, the Ruel ran red with blood, not from the flesh wounds of swords and pikes, but from bloody noses. Nothing but the timely intervention of another power prevented a serious loss of life. This power was not, as the other incidents might have led us to suspect, the river itself rising to take part in the fray, but the "meenister," the Rev. Mr. Forbes, who, by a vigorous application of exhortations, fists, and prayers, put an end to the conflict before any lives were lost. Almost equally Homeric is the story of the encounter between the Cunninghams and the Perthshire cattle-lifters at the "Bloody Lake," when, owing to the sunlight falling upon their faces, the baffled marauders could not respond to the arrows of the Cunninghams, and they were slain to a man.

The more romantic and sentimental stories are fully as interesting as the records of martial doings. Notwithstanding certain

defects of style, the story of 'The Fair Maid of Callard'—who, imprisoned in a lonely tower by her cruel father for her fidelity to her lover and her benevolence to the poor, is by that very act of cruelty saved from the plague which has during her imprisonment destroyed all the other occupants of the castle and left her alone—reads wonderfully like a story of Boccaccio's.

But of course in a book of West Highland tradition and folk-lore the supernatural stories must always eclipse the others. The famous story of Ticonderoga is retold here; but, at the risk of being charged with Zolaistic tendencies, we wish that the editor had favoured us with some fragment of "documentary evidence" of the mirage seen at Inverary by the Misses Campbell and Sir William Hart. A more picturesque story of foster-brotherhood and second sight was never imagined, and the Society for Psychical Research should certainly not neglect it.

Dr. Skene indignantly denies to the "admirers of William the Norman's motley band" the right to claim a Norman origin for the Campbells, and so, more indignantly still, does Lord Archibald. The claim is principally founded upon the assumption that the name Campbell is a corruption of that of De Campo Bello. "No race and no man is really happy," says a French philosopher, "that does not enjoy the bliss of self-esteem"; and they who are at once Scotchmen and Gaels are in these dull and pessimistic days an enviable family, notwithstanding the crofters. Those who saw Lord Archibald kiss the dagger and salute the fiery cross at Stafford House will think twice before they enter upon the great kilt question. In this matter it is much better for the mere Southron to assume meekly that the son of Mac Chailein Mhor is right.

Many of the carefully translated Gaelic songs are extremely fine. So handsome a volume as this is not often issued from the press. Evidently no expense has been spared in getting it up. The etchings (seventeen in number) are by Mr. Charles Laurie. Though most of them are good, they are of various degrees of merit. One—the portrait of Lady Archibald Campbell—is altogether unworthy of a very promising subject. 'Black Duncan of the Cowl,' the original of which hangs in Taymouth Castle, is a fine piece of work. Some of the interiors, too, are exquisitely finished. The book is dedicated to Campbell of Islay (a name revered throughout Scotland), whose praises are sung in a sonnet by Sir Noel Paton; and Lord Archibald makes graceful mention of the Rev. D. Mac Innes, Mr. N. M. K. Robertson, and Mrs. Ellen Salmon, but especially of "Campbell of Dunstaffnage," and Mr. John Forbes Robertson, "the well-known writer and art critic, a sturdy Scot and enthusiastic Highlander," for valuable services rendered to him in his labours.

Life of Monseigneur Dupanloup, Bishop of Orleans. By the Abbé F. Lagrange. Translated by Lady Herbert. 2 vols. (Chapman & Hall.)

Two bulky volumes of about 500 pages each, and nevertheless the translator tells us that portions of the original are omitted "regarding controversies with a religious

newspaper little known or read in this country, and which, therefore, would be devoid of interest for an English public." No explanation is given of the date or subject of these controversies, nor is the name of the newspaper mentioned. It is, therefore, allowable to question the propriety of the omission. The late Bishop of Orleans is known to have opposed certain extreme Ultramontane opinions, and it may be these are the debated questions which are left out from the English translation. If this be so, the decision of the translator, or of those by whom she was advised or controlled upon this point, should be condemned. Possibly an important feature in the character of the bishop, or a motive which governed much of his public work, has been misrepresented. For reticence in a biography may easily be misrepresentation. If the translator had plainly and fairly explained what these omissions are, remarks of this kind would have been uncalled for. The mystery in which the reasons for omission are left is in itself the cause of suspicion that they are of importance to a thorough understanding of the bishop's life.

On the other hand, the reader is assured that "in everything which regarded his personal character and private life, and in all the political struggles through which he passed, nothing has been omitted." As a consequence, this life by the Abbé Lagrange supplies ample materials for a just account of the work and labours, through a period of fifty years, of the greatest French bishop of modern times.

Felix Dupanloup was born of parents in a humble rank of life in 1802, and having been educated under strict rules and in habits of piety and religious practices, he received minor orders in his twenty-first year, and studied for two years at St. Sulpice. His abilities were at once recognized, and the young abbé was soon selected as a catechist, an office which possibly influenced greatly his subsequent love of teaching, and by early experience enabled him to become an authority on education.

"First, he was ordered to give the catechetical instruction to the boys at St. Sulpice on Sundays; then the weekly catechism which prepared them for their first communion; then, the following year, the Catechism of Perseverance for girls; and finally the weekly catechism, as head catechist.....One might have thought that the extreme care which he gave to his catechisms would have hindered his theological studies; but his theological notes at that time bear witness to his indefatigable labours and his marvellous power of work. On the other hand, what better preparation could he have for his ordination than catechisms so given?"

In December, 1825, Abbé Dupanloup was ordained priest, and about a year afterwards was appointed vicar of the Madeleine, chiefly in order that he might carry on the work of religious education. A chapel was built on purpose for these catechisms—a chapel afterwards famous because of the work which he did there. There had been before his appointment two classes in the parish of the Madeleine, one for girls and one for boys; a year afterwards the number of children had doubled. Eight years after there were 1,400 children in the two classes. Among them were children not only of rich and noble families, but of

royal birth. Poor and rich, "from the most miserable quarters of the town or from homes of the greatest luxury," crowded to listen to his teaching. His success was due not only to his devoted zeal and painstaking, but to his great love for children.

In 1831 Abbé Dupanloup taught the young Orleans princes, and prepared the Prince de Joinville for his first communion. Louis Philippe was king, but had not left the Palais Royal; and such was the excitement of the time that the abbé was introduced by a private staircase to avoid the mobs and rioting. A striking anecdote shows the attractive character of his mode of teaching:—

"The prince's tutor, M. Trognon, an old and distinguished professor of the university, who was present at the catechisms, the first time took his newspaper and read it all the time; the second day he often stopped in his reading and listened; the third day he put his newspaper in his pocket and never brought it again."

Abbé Lagrange gives a detailed account of the succeeding fifteen or twenty years, and how Dupanloup became renowned not only as a catechist, but as a preacher; how he was influential in many ways with politicians of the day; how he was gradually promoted to the headship of the "Little Seminary"; then to a canonry of Notre Dame; and lastly, in 1850, consecrated Bishop of Orleans. Under the date of the year 1838 an account is given of what is styled "the conversion of Prince de Talleyrand." There is no doubt that at the very end—in fact on the last day—of his life Talleyrand consented to sign a paper of retraction which had been some time previously prepared, and the contents of which had been read over to him more than once; having signed it, he received absolution and communion from Abbé Dupanloup. Whether this proceeding signified any real conversion is a question. The abbé appears to have believed it did.

It is hardly necessary to say that the new Bishop of Orleans soon showed ample proof of his energy and love of labour for the good of his diocese. In giving retreats, in constant visiting of every parish, in organizing schools, in clerical administration and maintenance of discipline, his work was incessant. Without going into wearisome details Abbé Lagrange supplies a sufficient account of these numerous employments; and there can be no doubt that the bishop "combined the most enlightened foresight and watchful care with great firmness and earnest encouragement of others. To this we must add true kindness and the most fatherly affection."

The name of the Bishop of Orleans soon became well known beyond the limits of his diocese; his labours were not confined to the strict duties of his office, but extended to the writing of books on education and politics as connected with the Church. Some of these are standard authorities in his own communion. In 1853 he was proposed for election to the French Academy: at that time no bishop or other representative of the clergy was among the members. Louis Napoleon is believed to have suggested his nomination:—

"'There is still,' he said, when the election of M. Berryer as 'an orator' was officially announced to him, 'something wanting in the

Academy. You want a sacred orator.' 'It is true,' said M. Vitet; 'whom shall we choose? the Bishop of Orleans?' 'Yes, certainly,' said the President."

The Duc de Noailles wrote to the bishop pressing him to consent to be proposed, and urging him to remember that his election would be a happy event for the cause of religion. Abbé Lagrange remarks that "in these words the Duc stated the real reason which made it impossible for a bishop so zealous for the glory of God, to persist in refusing an honour which would react in favour of religion. It was as a bishop [*sic*], a bishop distinguished in the annals of literature no doubt, but above all a bishop, whom the Academy made choice of to form a link in the chain of those sacred members of this illustrious assembly, which had been broken since the death of Mgr. de Quélen, so as to renew the ancient alliance of the Church with literature in the first literary society of France."

We must refer our readers to the biography itself for a full account of the active part taken by Bishop Dupanloup in the political questions which arose out of the troubles connected with the temporal sovereignty of the Pope. The bishop strongly insisted on the necessity of such a sovereignty, and threw in all his influence to support it. On the other hand, when the famous Encyclical, including the propositions of the Syllabus, was published in 1864, although he argued that those propositions might be in themselves true, he was far from asserting that they should be accepted as infallibly true. His method was rather to defend and explain than to insist on them. With the publication of the Encyclical came the first rumours, if not announcements, of an intended Ecumenical Council, which, in fact, was held six years after. Every one knows, in a general kind of way, the part which Bishop Dupanloup took throughout its deliberations, and how he earnestly opposed the definition of the Pope's infallibility. We might have very reasonably expected to find in these volumes (filling, as we have already said, more than a thousand pages) a good account of what he said and did. But a single chapter of ten pages, in which other matters altogether unconnected with the Council are mixed up, contains all it is thought fitting that readers of this biography should know about the Vatican Council and what one of its most eminent members did there. The meagreness of the history displays more forcibly than probably even half a volume would have done the dread which the Infallibilist party had of Bishop Dupanloup at the time, and the fear of what the knowledge of his opinions on the question at issue might even now effect. Lady Herbert is content to pass by his labours at Rome for many months with little more than an acknowledgment, which could scarcely be kept back, that he struggled against the definition from the beginning to the end, and at last, with a number of other bishops, formally protested against the promulgation, and left Rome on the night before the dogma was proclaimed. He had, however, this satisfaction: that the original terms in which the dogma was drawn up had been during the discussion so changed and modified that the decree at last was agreed upon as the statement of a fact which had scarcely been disputed, and in

language which may be interpreted in any one of half a dozen different senses.

Almost instantly upon the close of the first sessions of the Vatican Council followed the war with Germany. Orleans was soon in the centre of the fighting, and an interesting description is given of the miseries and sufferings endured by the inhabitants whilst in Prussian occupation, and how courageously the bishop worked on behalf of his people, especially amongst the wounded. The Bavarian troops were severe enough in their requisitions for money and provisions. The Prussians who came after them behaved not with severity alone, but with insolence and brutality. They were exasperated at a pastoral which the bishop had written after the defeat of the Bavarians. On the day of the Prussian entry, "towards ten o'clock in the morning, as the Bishop was at work in his own room, an unexpected noise was heard; he looked up and found that the whole palace was invaded by Prussian soldiers. A few minutes later a Prussian captain burst into his room, saying roughly, 'You have kept me waiting for five minutes. Two other officers a few minutes later came to order the Bishop to prepare a dinner for ninety persons. They gave the *menu*, and added that they must have some champagne. 'But I have not got any.' 'Do you never give dinners?' 'Yes, but not a drop of champagne.' They would not believe him, and went down into the cellars and came back exclaiming, 'It's true; there is none. Well! we never should have imagined that so famous a bishop had no champagne in his house.'"

After the capitulation of Paris the elections to the National Assembly were fixed for the 8th of February:—

"The Bishop never dreamt that his conduct during the war would lead to his being chosen as deputy. But so it was. Proud of their Bishop, and determined to employ him in the restoration of their country, Orleans determined to send him to the National Assembly. On the 2nd of February the fact was announced to him. His surprise was great. At one o'clock a huge deputation came to propose him as their candidate. It seemed to him impossible to refuse so unanimous an appeal. 'At my age,' he exclaimed, 'with all my other work and my broken health, it is too much. But what can I do? Well, if necessary, I will give my life for them.' Thus the Bishop of Orleans became a deputy of the National Assembly: and he alone represented the Episcopate in the new parliament."

His position was favourable, and he arrived with an immense reputation: he spoke well, and was full of tact and courtesy towards all parties. The day that he was to start for Bordeaux, where the Assembly met, "the Commandant came to tell him that the Prince Royal of Prussia had arrived, and wished to pay him a visit. The Bishop thought it would be more courteous on his part to go to the Prince. He came back charmed with the noble feelings he expressed. 'This is the third war I have seen,' exclaimed the Prince; 'and this has caused me more horror than all the rest. We must try and make a peace which will prepare a new era for France and for Europe.' The Bishop replied, 'That depends on the conditions: one must not wound France to the quick.' 'We are Christian nations,' answered the Prince, 'and ought to make peace accordingly.' 'I hoped so too,' replied the Bishop, 'and when I was in Rome, I said, Germany needs peace for her unification, and as France did not make war in 1866, she will not do it now. Then all of a sudden came the declaration of war.' 'I do not wish to speak against your

emperor,' continued the Prince, 'but how could he commit so grave an error?' 'Perhaps it was to consolidate his power.' 'But he had the plebiscite.' Then he went on to speak of his mother, and of her esteem for the Bishop of Orleans; then of the wounded, and of the great care the Bishop had taken of them. 'Are you not,' he added, 'afraid of civil war?' 'Yes,' replied the Bishop, 'especially if the conditions of peace are too hard upon France. Peace must be made *suaviter in modo*.'

Three or four chapters at the end of the second volume are rightly devoted by the biographer to the private life and religious habits of Bishop Dupanloup; they are written without any exaggeration of eulogy or intrusions of (so-called) edifying meditations, and give a simple and true record of the real piety by which the bishop was always distinguished. He died after a lingering illness, borne with the utmost patience and resignation, on October 11th, 1878.

A list of the published works of the bishop would have been a proper addition to this life; and the omission of any attempt at all at an index, even of the slightest kind, cannot be too much found fault with. The book would have been often useful for reference upon numerous matters. Reference to it now is labour lost, without an index; and having been once read, it may be thrown aside as valueless.

North Borneo: Explorations and Adventures on the Equator. By the late Frank Hatton. With Biographical Sketch and Notes by Joseph Hatton, and Preface by Sir Walter Medhurst. Illustrated. (Samson Low & Co.)

BRITISH NORTH BORNEO and its administration deserve the attention of students of Indian history. An East India Company with shareholders so philanthropic as to devote their resources to the improvement of the country and the welfare of its people, with hardly a thought or suggestion of dividends, is an edifying phenomenon.

For a young man of energy and intelligence the nature of the work to be done there, as incidentally gathered from these pages, has much to recommend it, and among the more distinguished of those thus attracted was the subject of this notice, Mr. Frank Hatton, who was killed when little more than of age, and after only some eighteen months' residence in Borneo, by the accidental discharge of his rifle. The compilation before us is the handiwork of a skilful *littérateur*, inspired by the natural partiality of a father; but the interest of the work by no means rests entirely on such factitious grounds as these, and the testimony lovingly collected and laid before the reader shows the parental opinion borne out by a singular consensus of evidence for the son's remarkable promise as well as for his great power of attracting the esteem and affection of those about him. Even the fastidious critic, therefore, will bear leniently with the writer if, in his desire to complete every feature of his son's portrait, he records little details which, acceptable and natural in a private sketch, may seem out of place when laid before the general public, or enters curiously into the minutiae not merely of the outward circumstances, but of the mental attitude of the mourner under the first shock of be-

reavement—a moment to which, perhaps, the wise man refers as “a time to be silent.” The diversity of impulse, however, is infinite. Mr. Hatton appeals to the public for sympathy in his private grief; and certainly all will sympathize with and appreciate the naturalness of the prolonged lament, “Heu! si quā fata aspera rumpas.” Perhaps the most touching part of the pathetic story is the relation between the father and the son, the perfect mutual confidence and affectionate respect.

Among the other memorials he has collected, Mr. Hatton publishes some letters and reminiscences from private friends, with notices, in themselves not devoid of interest, of the writers, and also the official records of the catastrophe, public and private missives alike bearing cordial testimony to his son's worth and popularity. He prints also some of his early productions, which, if not quite free from the didactic tone of youthful essayists, are exceptionally clear and good. The diaries kept by Mr. Frank Hatton during his journeys in Borneo are in many places rough as well as incomplete. The editor has naturally preferred to publish them exactly as he found them; but obvious clerical and other mistakes, made, no doubt, in haste by the writer, should have been corrected by notes or otherwise. There are, besides, passages—probably merely memoranda for the writer's own use—from which it is difficult, if not impossible, to extract any meaning. The map, too, might elucidate the text better than it does. But even as they stand, these notes have considerable interest and value in their bearing on the geology and physical geography of the country. Owing to his proficiency in natural science, Mr. Frank Hatton had been appointed to explore the mineral resources of the North Borneo territory, and his diary shows not only the energy with which he prosecuted his labours, but his fitness for the special task. The only highways through this great and as yet imperfectly known territory are the rivers; but, to judge from the many escapes the writer records, they are much encumbered with rapids, and the districts to which they give access are, besides, apparently not the richest, for the soil in their neighbourhood has mostly been washed away by floods. The most valuable land, we are told, lies in the heart of the jungle, and must be opened up by roads cut through it.

Besides the more usual difficulties of tropical travelling, as dense jungles, obstructive or apathetic and sometimes hostile natives, sudden floods, and want of food, the forests here are infested with leeches, and the traveller is liable to find himself at the end of the day faint with loss of blood.

As we have already implied, there are pages of matter useful only to persons engaged in a practical study of the district—for whom alone it was no doubt intended. On the other hand, there are many interesting notes of the writer's intercourse with the natives—he seems early to have acquired, at all events, the Malay and Dusun languages—and we have some curious notices of various superstitions and customs. Head-hunting in the remoter parts is still in force, as well as a sort of human sacrifice, the victim being charged with messages to deceased friends at Kinabalu. The writer

more than once cemented friendship with a chief by the sacrifice of a fowl between them. Another mode is as follows:—

“April 4th. To-day I was initiated into the brotherhood of the Bendowen Dusuns. The old men and all the tribe having assembled, the ceremonies began. First the jungle was cleared for about twenty yards, and then a hole dug about a foot deep, in which was placed a large water-jar. In this country these jars are of enormous value: \$30, \$40, and even \$100 of gutta being given for a single jar. The bottom of the jar in question was knocked out so as to render it useless in future. The clay taken out to make the hole was thrown into the jar, and now the ‘old men’ commenced declaiming, ‘Oh, Kinarrangan, hear us!’—a loud shout to the Kinarrangan. The sound echoed away down the valley, and as it died, a stone was placed near the jar. Then, for half an hour, the old men declared that by fire (which was represented by a burning stick), by water (which was brought in a bamboo and poured into the jar), and by earth, they would be true to all white men. A sumpitan was then fetched, and an arrow shot into the air to summon the Kinarrangan. We now placed our four guns, which were all the arms my party of eight mustered, on the mouth of the jar, and each put a hand in and took a little of the clay out, and put it away. Finally, several volleys were shot over the place, and the ceremony terminated.”

Much tact was necessary to avoid serious disputes. On one occasion a fight was only averted, both sides being drawn up ready to fire—muskets on one side and sumpitans and poisoned arrows on the other—by the arrival on the scene of some mutual acquaintances, when it turned out that the natives were acting with a view to self-defence only, believing that the traveller's “camp chair was a machine to trap men and catch them.”

The volume contains a few slight, but clever sketches, as well as some illustrations which have appeared elsewhere, and, by a laudable breach of a too common custom, are acknowledged to have done so.

NOVELS OF THE WEEK.

First Person Singular. By D. Christie Murray. 3 vols. (Chatto & Windus.)

Until the Day Breaks. By Emily Spender. 3 vols. (Hurst & Blackett.)

The Duke's Marriage. 3 vols. (Bentley & Son.)

Dulcie Carlyon. By James Grant. 3 vols. (Ward & Downey.)

My Royal Father: a Story for Women. By James Stanley Little. 3 vols. (White & Co.)

Hurrah: a Study. By the Hon. Emily Lawless. 2 vols. (Blackwood & Sons.)

Hilda Egerton. By E. G. Wolrige. 2 vols. (Bevington.)

Merevale. By Mrs. John Bradshaw. (Sonenschein & Co.)

Lady Honoria's Nieces. By the Hon. Mrs. Henry Chetwynd. (White & Co.)

Fortune's Favourite. By Emma Jane Worboise. (Clarke & Co.)

MR. CHRISTIE MURRAY has plenty of versatility. In ‘First Person Singular’ he has chosen a difficult matter and has managed it with success. Secret societies and Polish and Irish patriots are not as a rule very promising subjects for a novel, and Mr. Murray has increased his difficulties by making his story a study of character first, and only

secondarily a tale of exciting incidents. But the chief person is so excellently presented and the plotting is so cleverly contrived that one can only regret the necessity which has made the book too long, and forced the author to labour the minor characters and describe their domestic life with irrelevant minuteness. It was hardly necessary to introduce (with variations) Mr. T. B. Aldrich's extremely well-known story called ‘A Struggle for Life.’ The Irish member who has made patriotism his profession, and has brought the art and practice of lying to such perfection that lying and sincerity are to him almost the same thing, plays his part admirably, and stands before the reader as a real human creature. Unprincipled as he is, one almost feels that Mr. Murray is saying too much when he calls him a scoundrel. If one cannot sympathize with him, one can, at least, comprehend him. There is something engaging about him, too, and his faults are redeemed by his vigorous action in succouring the aged Polish patriot, who fills so important a part in the story, from the hands of the Russian agents. It is Mr. Murray's chief triumph that he leaves the reader with an inclination of feeling in favour of the Irishman and a doubt whether he is not rather a good sort of fellow after all. The love-making, of which there is not very much, is good as far as it goes, and, at all events, the Irishman does his share with complete address; but all through the book one misses that pathetic humour which Mr. Murray has more than once shown is his best gift.

Mrs. Spender always did creditable work, and in most respects she seems to have increased in strength from novel to novel. ‘Until the Day Breaks’ contains some of her most successful writing. We have in it a good plot, at least one good character, and plenty of good descriptive and contemplative passages. If there is also some very strong writing on the Irish question, from an Irish point of view, which might have been more appropriate in a lively political newspaper, that is perhaps as much a fault of the times in which we live as of the lady novelist who has allowed zeal to outrun discretion. But the reader who is tired of the Irish question, or who thinks that it is well enough attended to in Parliament and elsewhere, will do himself an injustice if he shuns Mrs. Spender's book on that account; for it is really a delightful story. Cecilia Tremayne is very well drawn, and is in every way a fine character, lofty, courageous, and self-sacrificing. There is more earnestness about the book as a whole than is found in the great majority of novels, but it is not earnestness of the sort that bores and repels a reader in quest of entertainment.

The abrupt and, it must be confessed, rather incomprehensible transformation of the heroine from an ordinary flirt into a self-contained and devoted woman is quite characteristic of a novel which improves so amazingly upon acquaintance as ‘The Duke's Marriage.’ The opening chapters are smart, flippant, and rather vulgar, but the development of the story proves the author to be capable of better things than photographing the petty humours of a second-rate watering-place. He has made the French character the subject of study under the

various aspects of Breton peasant and noble, bureaucrat, imperialist, and demagogue; and if he is a bitter opponent of republicanism, it must be admitted that he is at least as vigorous in exposing the rottenness of the Second Empire. The duke himself is a fine and generous fellow, but we can hardly resent the endless embarrassments which sever him so long from his bride when they afford the writer scope for admirable delineation of French country life gentle and simple. Jérôme Juva, the Breton priest, is a touching figure, and one of the strongest situations in the book is that which arises out of the sudden shattering of his belief in a miraculous apparition. On the other hand, there is humour in the account of the imprisonment in Paris of Littlepoint, a respectable English solicitor, and the compromising circumstances of his release along with a batch of socialists on the downfall of the Empire. 'The Duke's Marriage' may be read both by those who are fond of France, like the author, and by all who appreciate a clever and original story told with plenty of life and spirit and an abundance of epigram.

Capt. Grant is one of the most prolific authors of the age, and his popularity among a certain class of readers is due to the causes which secure the success of transpontine melodrama. Incidents are plentiful and startling. Young and half-educated Scotchmen may also be taken by the spurious provincial patriotism which he is never tired of obtruding. Without exaggeration, 'Dulcie Carlyon,' like most of its predecessors, is but a melodrama put into the form of a novel. We have in the novel, as in the melodrama, the virtuous maiden, the baffled seducer, the heartless peeress, and the noble-minded hero who fights against evil fortune, and is eventually rewarded with the hand of beauty and a big balance at his banker's. We have also the same stilted talk and the same theatrical personages. In short, the writer's ladies and gentlemen do not talk or act as ladies and gentlemen do talk and act in real life. Another defect in the present book is extreme carelessness as to dates. This is, however, a mere matter of detail which will be forgiven by the schoolboy or young soldier for the sake of the liberal amount of kissing and fighting sprinkled about the story.

Many of Mr. Little's readers will be rather puzzled to understand why he calls his story 'My Royal Father,' and why he thinks it specially adapted for women. It certainly has plenty of lessons for the sterner sex. As for the royalty, there is a vague suggestion of very illustrious parentage in connexion with one of the female characters; but it has nothing to do with the plot. The author has several heroes and heroines. One of the former marries a young woman whom he calls Midge, and, after falling in love with his brother's wife, dies in a gallant and apparently successful attempt to save a kitten. The two villains in chief are condemned respectively to the House of Commons and to a large estate in the country. One or two of the heroines are made happy; but, to judge by the fate of Midge and her innocent rival, it would seem that Mr. Little's "story for women" is intended to impress upon them the moral of the

Laureate's dream, by giving them a picture of beauty and anguish walking hand in hand the downward slope to death. In short, this novel is a medley of good intentions feebly carried out.

'Hurriah' is another of the tales of Irish life which owe their existence to the interest in Ireland and Irish affairs that political troubles have forced most Englishmen to take. The story opens extremely well. Her knowledge of natural science enables Miss Lawless to impart to her description of the wild district in county Clare which is the scene of the novel a precision beyond the compass of most novelists. Her hero, too, is well conceived, a good-natured, lazy Irishman, attached to his native place, and disinclined to take part in the agrarian outrages which have given Clare an evil repute; and throughout the tale his character is well sustained. But the story is injured by the melodrama Miss Lawless has introduced. Melodrama is not her forte, and she does not work it out carefully. For instance, Hurriah saves his life by closing with his antagonist, and thus giving him no time to reload. The would-be murderer must, therefore, have had powder, bullets, and caps about him. Yet, though his pockets have not been rifled, the police find nothing of the kind upon him; and they are apparently so stupid as not to detect that both barrels of his gun have recently been discharged. They only discover that the barrels are empty. A writer who takes to melodrama must pay more attention to the details of her murders. The murdered man is the most improbable conception in the book. The author makes little attempt to enable the reader to understand the sort of Yahoo she has in her mind. No adequate explanation is given of why he should so hate Hurriah as to try twice to murder him, and at the risk of his life take a farm from which the tenant had been evicted; and yet to the melodrama of which he is a main figure some promising minor characters have been sacrificed—the parish priest; the cow doctor who remembers '48 and Meagher of the sword, and hence despises modern agitators; and the landlord of the old stock, who defies the danger of assassination, and continues to live on his estate long after his wife and daughter have left him. Had Miss Lawless devoted her attention to the development of these personages, her book would have been much more of a study than it is; and she seems to have written hurriedly, otherwise she would hardly have allowed Major O'Brien, a gentleman of birth and breeding, on very slight provocation to insult grossly the sub-inspector of constabulary. We have dwelt on the defects of this book rather than its merits because it is obvious that the writer is capable of still better work. As it is, the novel is above the average; had the plot been more agreeable and the characters more thoroughly thought out, it might have been very much above the average.

'Hilda Egerton' is a very religious novel, edifying, purposeful, and ungrammatical. Grammar may not be necessary to edification, and it is certainly not necessary to a novel, as has been proved many times over; but its absence is apt to be intrusive, and diverts the reader's mind both from piety and from the pleasure of illusion. It is worth while to know one case from another,

and to put one's propositions into syntactical form, if one wants to have influence with a reader; and E. G. Wolrige clearly wants this in order to entertain and in order to convert from error. "Her eyes were of that deep grey colour" does not sound like a complete proposition, but it is in a form especially favoured by the author of 'Hilda Egerton.' These eyes had in them "such a grave, earnest look that they seemed to vividly recall to the mind pictures often seen of the girlish martyrs of the then sad olden days." This is expressive, but scarcely English, and it is a very fair sample of the whole. The reader does not expect accuracy in the French scraps and quotations, but it is a little startling to find "Milton's sublime and almost inspired words" reproduced in this fashion—

By man's first disobedience, and the fruit of
That forbidden tree, &c.

How did E. G. Wolrige come to think Milton sublime and almost inspired? Clearly not by reading 'Paradise Lost' intelligently.

Mrs. Bradshaw's new story is marked by the refinement and sympathy observable in her former work, but shows no advance in breadth, movement, or decision upon 'Roger North.' The prevailing amiability of the characters becomes somewhat monotonous, and the humour is of the gentlest and most subdued kind. Furthermore, the absence of a definite plot is seriously felt when no counter attractions exist in the shape of spirited dialogue, penetrating analysis, or entertaining episode. There are some true touches in the sketch of Mat Wrigley, a sort of modern Will Wimble; and the young American heiress from the Southern States is an attractive personage in her small way. The sentimental feminine mind will resent the arrangement by which the heroine proper bestows herself upon the more colourless of the Daintree brothers. But this slight irregularity does not disturb the wearisome placidity of the whole.

In order to make the reader believe that two such incongruous marriages could have taken place as those of which the unhappy consequences are related in 'Lady Honoria's Nieces,' the author should at least have given some hint of how this social *lusus* occurred. But this would have needed greater ingenuity than Mrs. Chetwynd can command, and she finds it much simpler, after a brief summary of the very innocent transgressions of conventional decorum perpetrated by two Anglo-Spanish girls, twins of seventeen years old, to settle the matter offhand in the following sentence:—

"In despair Lady Honoria again consulted Mrs. Telfer, and within three months of their arrival in England the sisters were respectively engaged to two 'excellent, well-meaning men,' brothers, Colonel Tollington and his brother Arthur."

The perpetual misunderstandings that arise between these ill-assorted couples, sometimes grotesque and childish, at others fanciful and pitiful, serve to keep the reader in a state of chronic irritation throughout the 250 pages in which this ill-conceived story is contained. The selfish middle-aged British prig is far less likely to be attracted than repelled by such impulsive natures as those of Carlotta and Juanita del Tercino. And even if we grant the author the premises which she so lightly assumes, we doubt

whether her readers will regard an exposition of the results to which they lead as a task worth undertaking.

Miss Worboise, as usual, is conscientious as to quantity. Her well-packed volume would furnish forth at least three novels in three volumes. As usual, too, the stratum of society with which she deals is that of the commercial Dissenter. Felicia Regina Dorothea Osborne, naturally called "Queenie," is the spoiled daughter of a wealthy merchant, whose five sons once appeared to be likely to be his sole descendants. On the same Christmas Day which ushers in the birth of Queenie, Mr. Osborne's clerk becomes the anxious father of a sixth daughter. Dolores, or Dolly, becomes the favoured companion of the more fortunate Queenie, and eventually is adopted by the Osborne family. The moral lies in the contrast between the selfishness of the favoured beauty and the rectitude of the amiable girl, who, in spite of the disgrace incurred by some of her kinsfolk, who place themselves within measurable distance of the criminal law, attains justly the position of a daughter in fact as well as by adoption. Queenie, on the other hand, reaps the full reward of her naughtiness. The haunts of Belial and the strait path of Baptism, or Anabaptism, are contrasted with more or less ability, and the end leaves nothing to be desired. From a literary point of view the conversations are too monotonous, such sentences as "Ask Aunt Rachel to send me up some tea and bread - and - butter" being both frequent and characteristic. Frankie's death is harrowing, though scarcely original. But it is not a fair matter of criticism, though in our minds "Ne coram populo.....Medea trucidet."

BOOKS FOR THE YOUNG.

- Kirke's Mill, and other Stories.* By Mrs. Robert O'Reilly. (Hatchards)
That Child. By the Author of 'Mademoiselle Mori.' (Same publishers.)
Little Jeanneton's Work: a Chronicle of Breton Life. By C. A. Jones. (Wells Gardner, Darton & Co.)
An Old Maid's Paradise. By Elizabeth Stuart Phelps. (Chatto & Windus.)
The Doctor's Choice, and other Tales. By Emily Foster. (James Blackwood & Co.)
Seven Juvenile Plays. By George Fuller. (Marcus Ward & Co.)
An English Hero: the Story of Richard Cobden written for Young People. By Frances E. Cooke. (Sonnenschein & Co.)
The Secret of the Mere; or, Under the Surface. By J. Jackson Wray. (Nisbet & Co.)
Simon Holmes, the Carpenter of Apendale. (Same author and publishers.)
Eric and Ethel: an Old-fashioned Fairy Tale. By Francis Francis. (Sampson Low & Co.)
Lulu's Library. By Louisa M. Alcott. (Same publishers.)
Only give Me a Chance. By John W. Kirton, LL.D. (Ward, Lock & Co.)
Our Little Ann. By the Author of 'Tip Cat.' (Walter Smith.)
The Doomed City; or, the Last Days of Durocina. By the Rev. A. D. Crake, B.A. (Mowbray & Co.)
Under the Mendips: a Tale. By Emma Marshall. (Seeley & Co.)
Waifs of a Christmas Morning, and other Tales. By Josephine Hannan. (Dublin, Gill & Son.)
 MRS. ROBERT O'REILLY'S 'Kirke's Mill, and other Stories,' is a volume of some interest. The tales are slight, but suggestive and well

written. There is a weird air about the old mill and the life of the children who are Kirke's guests.

The author of 'Mademoiselle Mori' has published in 'That Child' the story, written in her own charming way, of Avice Seaman, a waif brought up amidst uncongenial surroundings. Simon Ashbury the antiquary is an interesting character, and the burning of his manuscript is an heroic deed.

'Little Jeanneton's Work' is a chronicle of Breton life in the last century. There is not much incident, but the delineation of character is good.

The author of 'The Gates Ajar' has written in 'An Old Maid's Paradise' a curious, dreamy, more than half-ironical chronicle of a summer in a cottage by the sea.

'The Doctor's Choice' gives the name to a volume of tales remarkable neither for wit nor wisdom, and somewhat deficient in refinement.

We regret that we cannot recommend to youthful actors 'Seven Juvenile Plays' by George Fuller. The new versions of old favourites are no improvement on the old, the original plays are not particularly attractive, and there is a certain element of coarseness in the rendering which is far from pleasing.

'An English Hero,' by Frances E. Cooke, is a brief but interesting account of the life of Cobden. The writer's accuracy is not unimpeachable. There are, for instance, some curious blunders in the following passage:—"Nearly seventy years before that date [1830], an old house called 'Fallowden' stood not far from Alnwick [sic] Castle, on the Northumberland coast. General Sir Charles Grey lived there, who..... had been made an earl by the king..... In 1764 there were great rejoicings in the old house of Fallowden. A little boy was born there who was named Charles after his father, and was heir to his father's title and his uncle's land. The child grew up within sight of the stormy waves of the North Sea, and loved to hear them breaking, with a warlike thunder, on the cliffs not far from the old home. It was a free, joyful life that he led among the strong sea-breezes, watching the sea-gulls flying far out over the water, and the fishing-boats tossing among the breakers nearer shore." Howick, and not Fallowden, or "Fallodon" as it is now spelt, is now the seat of the elder branch of the Grey family, and the details of the description evidently apply to the former, though, as a matter of fact, Lord Grey the minister was born at the latter. "Alnwick" is probably a misprint.

The Rev. J. J. Wray's works are too well known and popular to need much comment. 'The Secret of the Mere' and 'Simon Holmes' are very readable, though somewhat sensational in plot.

The author of 'Eric and Ethel' disarms criticism by declaring of his book: "It is full of impossibilities. There is not a line of it true. Historically, geographically, geologically, ethnologically, zoologically, entomologically, and genealogically, it is absurd. Nevertheless, it may amuse children, and if it accomplishes this much, it entirely fulfils its object." Strange to say, it does amuse, so we suppose it is all right.

Miss L. M. Alcott's chronicles of every-day life are deservedly popular, but when she attempts to deal with fairyland she is not successful. 'Lulu's Library' is a collection of tales which can scarcely be called fanciful, so laboured and unimaginative are they.

'Only give Me a Chance' is confessedly a didactic story. "Two things," says the author, "may be fairly gathered from this story. First, how possible it is for a boy to rise, by industry and patience, from a very humble station in life to one of influence and importance. Second, how much can be done by sympathy to help even the most hopeless to overcome their difficulties and trials." These truisms are illustrated with great elaboration and a plentiful lack of skill. There is a good deal of cant, and the

violent and prejudiced attack on the Church of England does not recommend the book.

'Our Little Ann,' a one-volume novel by the author of 'Tip Cat,' is slight in plot, but gracefully written. Miss Trimmer is surely the most inhuman of schoolmistresses; her little victim, Ann Nugent, is an impulsive, charming Irish girl, with an unlucky habit of getting into scrapes. She is extricated from her last and greatest scrape—an engagement to marry Michael Loxley, a good old miller—by the heroic unselfishness of her aged fiancé. What fascination there is for writers of fiction in mill life!

'The Doomed City' is the eleventh of the Rev. A. D. Crake's series of original stories illustrating Church history. It is a sequel to 'Evanus,' and treats of the Anglo-Saxon conquest of Britain and the mission of Augustine.

'Under the Mendips' is a charming story of the West Country by Mrs. Marshall. Joyce Falconer, the heroine, is a noble woman, and worthy of the friendship of Mrs. Hannah More. The Bristol riots of 1831 are described in stirring language.

There is not much to be said for 'Waifs of a Christmas Morning, and other Tales.' The stories are extravagant in plot though feeble in execution, and their aim and end is to exalt the Church of Rome. The English is of the poorest.

OUR LIBRARY TABLE.

Hood in Scotland. By Alexander Elliot. (Dundee, Mathew & Co.)—Hood, as everybody knows, was of Scotch descent, and in his youth lived for some little time in Dundee among his father's people. To trace out the circumstances of this residence has seemed to Mr. Elliot a noble object, and in pursuit of it he appears to have expended a world of time and pains. He has the quality of enthusiasm—so much of it, indeed, that within the compass of a dozen lines he is found comparing his hero with Sterne, Smollett, Fielding, Thackeray, Dickens, "the satirists of the Queen Anne era," Charles Lamb, and Joey Grimaldi; and though his task was hardly worth the doing, he has tried his hardest to do it well. It must be added that his success is only partial. He has proved, we think, that Hood's account of his reception in Dundee, and of his aunt, Mrs. Keay, is a misrepresentation; he has printed a certain number of letters, of no great interest; he has unearthed and published a sin of Hood's youth in the shape of a poem, in several cantos of rhymed heroics, called 'The Bandit,' which is evidently a sacrifice on the altar of 'The Corsair'; he has shown that Hood's grandmother kept a "travellers' rest," a sort of respectable "Poozie Nancy's," as it were; and he has rehabilitated the reputation for good looks and genteel breeding of a certain Mrs. Butterworth, in whose house the poet lodged after leaving that of Mrs. Keay. But, as has been said, all this was hardly worth the doing. Hood's Dundee sojourn has now ceased to interest anybody, and the facts of it might well have remained obscure.

The late Grenville Murray always wrote neatly and briskly, and had usually something to say. *Imprisoned in a Spanish Convent* (Vizetelly) is a selection of short stories from his pen, most of which may be read with pleasure. The tale which gives its title to the volume is far from satisfactory; but it has a sort of *ad captandum* interest, and no doubt for that reason has been set in the place of honour. Much finer in quality are 'His Royal Highness's Love Affair' and 'A Plum Pudding from Windsor Castle,' both of which (and especially the latter) are excellent specimens of their author at his best and brightest, and in his least acrid and envious mood. A third that may be read with a certain pleasure is 'His Majesty's Barber.' In 'Prince Morelvin's Expiation' and 'The Treason of the Captain of the Guard' the interest is dark, bloody, and melo-

dramatic; the subject of both is Nihilism, and both are well invented and well told. Some-what in the same vein is 'Prince and Jew,' another story of Russia; while in 'A Poor Doctor's Temptation' we have a spirited essay in supernaturalism, and in 'A Tale of Lottery Winnings' a gay and pleasant piece of farce. There are others, but of these there is no need to speak. Enough has been said to show that the volume is sufficiently varied in composition, and by no means likely to injure its author's reputation. The illustrations, it may be noted, are deplorable.

We have received from Messrs. Bell & Sons the fifty-fourth issue of *Dod's Parliamentary Companion*. Owing to the Redistribution Act, this neat little handbook has had to undergo great modifications. It still remains, in despite of competitors, the best book of its class.—Messrs. Gardiner have sent us the most useful of Court guides, *The Royal Blue Book*.—*The Australian Handbook* of Messrs. Gordon & Gotch, an elaborate work which is of the utmost value to all persons having dealings with Australasia, is also on our table.

We have on our table *Peasant Properties*, 2 vols., by Lady Verney (Longmans),—*The National System of Political Economy*, by F. List, translated by S. Lloyd, M.P. (Longmans),—*The Law relating to Trade Marks*, by R. S. Mushet (Smith & Elder),—*Observations on Cup-shaped and other Lapidarian Sculptures in the Old World and in America*, by C. Rau (Washington, Government Printing Office),—*Geographical Readers*, I. to IV. (Moffatt & Paige),—*Europe and America*, by G. G. Chisholm (Longmans),—*On Light as a Means of Investigation*, by G. G. Stokes (Macmillan),—*An Old English Grammar*, by E. Sievers, edited by A. S. Cook (Boston, U.S., Ginn),—*Molière's Les Précieuses Ridicules*, edited by L. Delbos (Williams & Norgate),—*St. Andrews University Calendar, 1885-6* (Blackwood),—*Overpressure in High Schools in Denmark*, by Dr. Hertel (Macmillan),—*The Philosophy of all Possible Revelation*, by R. Corvichen (Williams & Norgate),—*The Purpose of Theosophy*, by Mrs. A. P. Sinnett (Chapman & Hall),—*Plutarch on the Delay of the Divine Justice*, by A. P. Peabody (Boston, U.S., Brown),—*Urbana Scripta*, by A. Galton (Stock),—*An Essay on Pennillion Singing*, by Mrs. J. Jones (Whiting),—*Discourse on the Shedding of Blood and the Laws of War* (Kegan Paul),—*The Fighting of the Future*, by Capt. I. Hamilton (Kegan Paul),—*Report on the Museums of America and Canada*, by V. Ball (The Author),—*Local Institutions of Maryland*, Third Series, by L. W. Wilhelm (Baltimore, Murray),—*The Cacao Planter's Manual*, by E. J. Bartelink (Kirkland & Co.),—*The Massacre of Glencoe*, edited by E. Goldsmid (Edinburgh, Goldsmid),—*A Little Book about Ushers*, by F. Feeder (Remington),—*The First Three Years of Childhood*, by B. Perez, edited by Alice Christie (Sonnenschein),—*Our Cruise to New Guinea*, by A. Keyser (Ridgway),—*The World of London*, by Count Vasil (Low),—*Thompson Hall*, by A. Trollope (Low),—*A Vagrant Wife*, by F. Warden (Stevens),—*Every Inch a Woman*, by Mrs. Houston (White),—*Zig-Zag*, by Gertrude I. Blackburne (L.L.S.),—and *Jan Vedder's Wife*, by Amelia Barr (Clarke).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Cambridge Bible for Schools: Haggai and Zechariah, with Notes, &c., by Ven. T. T. Perowse, 12mo. 3/6 cl.
Crosbie's (W.) Is the Spirit of the Lord Straitened? A Call to Prayer, cr. 8vo. 2/6 cl.
Hyde's (H. B.) The Holy Temple, Lenten Meditations on the Inner Life, 12mo. 2/6 cl.

Law.

Finch's (G. B.) Selection of Cases in English Law of Contract, roy. 8vo. 28/6 cl.

Fine Art.

Standage's (H. C.) Artist's Manual of Pigments, cr. 8vo. 2/3

Music.

Rockstro's (W. S.) General History of Music, 8vo. 14/ cl.

History and Biography.

Daly's (J. B.) Radical Pioneers of the Eighteenth Century, 6/ Greenwood's (T.) Eminent Naturalists, cr. 8vo. 2/ cl.
Roland (Madame), by M. Blind, cr. 8vo. 3/6 cl. (Eminent Women Series)
Rouse (L. M.), Memoir of, Work while it is Day, by her Husband, cr. 8vo. 2/ cl.
Wenger (Rev. J.), Life of, Missionary in India, by E. B. Underhill, cr. 8vo. 2/6 cl.

Geography and Travel.

Frank's Rancho, or My Holidays in the Rockies, by Author of 'An Amateur Angler's Days in Dovedale,' 12mo. 5/ cl.
Johnston's (K.) Intermediate Physical and Descriptive Geography, cr. 8vo. 3/ cl.

Science.

Allan's (J. W.) Outlines of Infectious Diseases for Use of Clinical Students, 12mo. 3/ cl.
Baber's (E. C.) Guide to the Examination of the Nose, 5/6 cl.
Beeton's Illustrated Dictionary of the Physical Sciences, 7/6
Clarke's (J. H.) The Prescriber, a Dictionary of New Therapeutics, 12mo. 3/6 cl.
Dalla-Torre's (Prof. K. W.) Tourist's Guide to the Flora of the Alps, trans. and ed. by A. W. Bennett, 18mo. 5/6 roan.
Lewis's Pocket Medical Vocabulary, 32mo. 3/6 roan.

General Literature.

Allen's (G.) For Maimie's Sake, a Tale of Love and Dynamite, cr. 8vo. 6/ cl.
Dahn's (F.) Saga of Halfred the Sigskald, trans. by S. F. E. Veitch, cr. 8vo. 6/ cl.
Ley's (B.) Fiesole, a Novel, 2 vols. cr. 8vo. 10/6 cl.
Milford's (P.) Ned Stafford's Experiences in the United States, cr. 8vo. 5/ cl.
Shand's (A. L.) Fortune's Wheel, 3 vols. cr. 8vo. 25/6 cl.
Warde's (W. E.) Lines Grave and Gay, cr. 8vo. 3/6 cl.
Wilson's (G.) Calculator for the Metal Trades, cr. 8vo. 5/ hf. bd.

FOREIGN.

Theology.

Bäumker (W.): Das Katholische Deutsche Kirchenlied, 2 vols. 20m.
Harnack (A.): Lehrbuch der Dogmengeschichte, Vol. 1, 14m.

Fine Art and Archaeology.

Jacobsthal (J. E.): Süd-Italienische Fliesen-Ornamente, 65m.
Menzel's (A.) Werk, Part 1, 2m.
Original-Radierungen Düsseldorf Künstler, Parts 1-5, 100m.
Veith (C. v.): Das Römische Köln, 5m.
Voss (A. u.) Stimming (G.): Vorgeschichtliche Alterthümer aus der Mark Brandenburg, Part 1, 2m. 50.

History.

Droysen (J. G.): Geschichte der Preussischen Politik, Part 5, Vol. 4, 10m. 80.
Heinemann (O. v.): Geschichte von Braunschweig u. Hannover, 2 vols. 5m.
Ruge's (A.) Briefwechsel u. Tagebuchblätter, Vol. 2, 10m.
Tiele (C. P.): Babylonisch-Assyrische Geschichte, Part 1, 6m.
Weiss (J. B.): Lehrbuch d. Weltgeschichte, Vol. 8, Part 1, 10m.

Philology.

Aristophanis Comici quae supersunt, rec. F. H. M. Blaydes, 2 vols. 16m.
Maurer (C.): De Aris Pluribus Deis in Commune Positis, 2m.
Ritterling (E.): De Legione Romanorum X. Gemina, 2m.

TO RICHARD F. BURTON.

ON HIS TRANSLATION OF THE 'ARABIAN NIGHTS.'

WESTWARD the sun sinks, grave and glad; but far Eastward, with laughter and tempestuous tears, Cloud, rain, and splendour as of Orient spears, Keen as the sea's thrill toward a kindling star, The sundawn breaks the barren twilight's bar And fires the mist and slays it. Years on years Vanish, but he that hearkens eastward hears Bright music from the world where shadows are.

Where shadows are not shadows. Hand in hand A man's word bids them rise and smile and stand And triumph. All that glorious Orient glows Defiant of the dusk. Our twilight land Trembles; but all the heaven is one rose, Whence laughing love dissolves her frosts and snows.

ALGERNON CHARLES SWINBURNE.

HISTORICAL TEACHING IN ENGLAND.

PROF. FREDERICQ represented his university—that of Ghent—at the Edinburgh Tercentenary two years ago, and made use of the opportunity to study the teaching of history at the chief Scotch and English universities. He has now issued a pamphlet on the subject. He had already published papers on the teaching of history in Germany and at Paris, and a wide experience adds weight to what would have been under any circumstances a weighty judgment. Of Scotland he naturally has little to say. "Chose étonnante," he remarks, "l'histoire est pour ainsi dire exclue du programme des universités écossaises." No history at all is taught at Aberdeen and St. Andrews, next to none at Glasgow and Edinburgh. Of Oxford and Cambridge M. Fredericq is evidently enamoured. He is very complimentary in regard to their architectural

beauties, and the open-air life and athletic habits of English undergraduates—so different, as he says, from the tavern-haunting ways of continental students—and he is astonished at the wealth of the colleges and the cost of a university education. The minimum annual cost of living, however, even in college, is much less than the 200l. at which M. Fredericq puts it. There are plenty of undergraduates, at any rate at Cambridge, who live for two-thirds of that sum, or less. It is also, perhaps, a little stretch of imagination to say that the Heads of Houses are "always chosen from among the most distinguished men of the university"; but let that pass. On the whole, M. Fredericq has laid before his continental readers a clear and correct sketch of the constitution of an English university.

On the system of historical teaching in the two universities he goes into full detail, and most of what he says is a recapitulation of facts well known to your readers. He is a good deal astonished that *à titre de* questioning has been completely dropped in the honour examinations at Cambridge and all but completely at Oxford. Of the papers set in the Historical Tripos at Cambridge he says, "If the candidates have but three hours allowed them in which to do nine difficult questions, how can their answers be anything but superficial?" The Historical Tripos

"paraît quelque peu écrasant pour les récipiendaires, dont on exige, semble-t-il, des connaissances trop nombreuses, trop variées, trop étendues pour que cette culture générale n'aboutisse pas chez le plupart d'entre eux à des notions superficielles et sans base scientifique solide."

Quite so; but it is only fair to say that these considerations have forced themselves so strongly on the authorities at Cambridge that since M. Fredericq's visit a radical change has been made in the Historical Tripos, which, it may be hoped, will remove many of the objections justly made against the old system. Of Prof. Seeley's well-known and original views of history or historical politics and his method of inculcating them M. Fredericq gives a full and appreciative account. Of the historical school at Oxford he remarks that it is, so far as the number both of teachers and students is a criterion, in a more flourishing condition than that of Cambridge, but he finds fault again with the number of books and subjects which the candidate is supposed to study:

"Comment un étudiant, avant de préparer une foule d'autres choses, étudiera-t-il tant soit peu sérieusement les documents de la Révolution française depuis 1789 jusqu'à la fin de la Convention? Cette étude des sources restera nécessairement superficielle."

He omits, however, to notice that the "étude des sources" has, till now, been much more of a reality at Oxford than at Cambridge. Of the "Historical Seminar" at Oxford he speaks in terms of high praise.

M. Fredericq concludes with a few notes on the historical teaching given at University and King's Colleges, London, including an amusing sketch of one of Prof. S. R. Gardiner's lectures and of the professor himself. To sum up, the grand defect which he discovers in both of our great universities is the almost total lack of education in what may be called the fundamentals of history, that "Quellenstudie" or study of authorities, and the study of paleography, documentary science, and chronology, which form the basis of all historical teaching in Germany. Our teachers will do well to lay to heart M. Fredericq's remarks on this as well as on other matters.

G. W. PROTHERO.

TRANSLATIONS OF THE 'RIG-VEDA.'

THE study of Vedic literature, and more particularly of the 'Rig-Veda,' is spreading more and more every year among native students in India. There is the edition of the 'Rig-Veda' with a Marāṭhī and English translation which was begun at Bombay in 1876. There is Dayā-

nanda Sarasvati's edition of the 'Rig-Veda' with translation and commentary in Sanskrit and Hindi, which is being carried on even after the great reformer's death. And now we have just received the first volume of a Bengali translation by R. C. Dutt, of the Bengal Civil Service, as well as a reprint of the text in Bengali letters. Mr. Dutt follows Sāyana's commentary as edited by Prof. Max Müller, except in passages where the native commentator is too glaringly wrong. Mr. Dutt's work will, therefore, take the same place in India which the late Prof. Wilson's translation took in England, showing us how the ancient hymns were understood or misunderstood during the Middle Ages, probably ever since the renaissance of Sanskrit literature in the sixth century A.D. This is an important period in the development of religious thought in India, and interests native theologians and reformers even more than the attempts to discover the original meaning of the Vedic hymns which have occupied for many years Sanskrit scholars in Europe.

THE SHORTCOMINGS OF PUBLISHERS.

72, Turnmill Street, E.C.

YOUR correspondent Mr. Tomlinson quotes the *School Board Chronicle* edition of the 'New Code of 1885' as an example of one of his grievances against publishers. He finds the advertisements which accompany the letterpress to be an "irritating if not vulgar method of spoiling a book." Our answer is that this book could not possibly be produced and supplied for a shilling to the comparatively limited number of persons interested in the information which it gives without the help of the advertisers. Those for whose use the work is published get all the benefit of this method of cheapening production. In this case the advertisements are almost exclusively *sui generis*, and convey useful information to those whose occupation prompts them to purchase our annotated edition of the Code. Mr. Tomlinson does not make any complaint against the proprietors of newspapers for admitting advertisements. If he did, the reply would be the same: the public reap the benefit of the contribution of the advertisers towards the cost of production. GRANT & CO.

'LOVE IN IDLENESS.'

WE have received the following note:—

Will you allow me to mention that the poem in 'Love in Idleness,' attributed by Mr. Gosse in a note to 'Firdausi in Exile,' and by Mr. Gosse's reviewer in your columns, to Mr. Mackail, is not, as stated by both Mr. Gosse and his reviewer, from Lucian, the quotation at the head of the poem in question being from a book of the 'True History' which has yet to be written?

AUTHOR OF 'LOVE IN IDLENESS.'

Our own acquaintance with 'Love in Idleness' is so slight that we did not know there was any quotation. As to the authorship of the poem, we simply followed the trustworthy authority of Mr. Gosse.

PARISH REGISTER OF ST. ANDREW,
UNDERSHAFT.

MR. W. HARVEY writes under the date of January 30th:—

"I regret that there should have been any misunderstanding between Mr. Hallen and myself, arising from the fact that I did not make it sufficiently clear to him in the first instance that I intended, in accordance with the permission long since received from the rector, to print a full transcript to 1760 of this most interesting record; and had I received earlier Mr. Hallen's most courteous letter of the 6th inst., withdrawing from the undertaking in my favour, I should have taken a different view of his previous action in the matter from that expressed in my communication of the 4th inst. (which appeared in your issue of the 9th), and acted accordingly. Upon mutual explanation the matter has now, however, been amicably adjusted, and I have Mr. Hallen's permission to make it publicly known through your columns, and to quote his words: 'I am perfectly satisfied that as you have undertaken to publish a

full transcript to 1753 [1760], the whole difficulty between us has been removed, and the public will now have the advantage of your skill and experience. I trust you will exchange volumes with me, as the transcripts of St. Mary Woolnoth will be out in a few weeks. I know that your name is down as a subscriber, but I beg that you will rather accept a copy in exchange for your promised work.'

THE 'ODE TO THE DEATH OF SUMMER.'

MR. MACCARTHY, in his 'Early Life of Shelley,' quotes from the *Oxford Herald* a poem with the above title, which he ventures to ascribe on internal evidence to Shelley. It is certainly sufficiently Shelleyesque in style to excuse Mr. MacCarthy's ascription of it to him; but as a matter of fact it was written by an obscure versifier named Leftley. Happening to look through 'The Poetical Register, and Repository of Fugitive Poetry for 1801,' I came upon this poem. It is printed among the pieces classed under the head of 'Fugitive Poetry,' a circumstance which shows that it had previously been printed, and probably in some newspaper or magazine. As it appears in the 'Register' it is headed as follows: "Zephyr, by C. Leftley, Esq." It will thus be seen that the person who sent the poem to the editor of the *Oxford Herald* took the liberty of re-christening it; but the new title was not very happily chosen, for there is nothing in any way relating to the death of summer in the verses. He also made several small alterations in the poem, which I can hardly look upon as improvements. Thus the first four lines read as follows in the 'Register':—

Zephyr! whither are you straying,
Tell me where?
With pranking girls in gardens playing,
False as fair?

In the *Oxford Herald* version they read thus:—

Zephyr, whither art thou straying,
Tell me where:
With pranking girls in gardens playing,
False and fair.

Again, "tumbling billows" of the original is altered to "trembling billows"; and there are other alterations, which, however, need not be specified.

As Mr. Jeaffreson in his 'Real Shelley' has questioned whether the lost 'Poetical Essay on the Existing State of Things' was ever published, it seems worth while to mention that in 'The Poetical Register for 1810-1811' it is duly entered in the "Catalogue of Poetical Works" published during those years. As the volume in question was not published before 1814, it seems very unlikely that the 'Poetical Essay' would have been included in the catalogue if it had not really been published.

BERTRAM DOBELL.

THE BROTHERS CHEERYBLE.

Lincoln's Inn, Feb. 1, 1886.

MR. JOHN EVANS has done good service by proving to biographers (a class of writers rather prone to draw positive conclusions from doubtful premises) that a man may have "seen" and "met" a given person without having had any "communication" with him. But I would venture to remind Mr. Evans that Dickens tells us of a firm of merchants styled "Cheeryble Brothers," and of two genial old gentlemen constituting that firm and called "the brothers Cheeryble." In a word, Mr. Evans, in your impression of last Saturday, was treating of two fellow mortals and not of a ship, so that the title 'The Cheeryble Brothers' was scarcely appropriate. A. R.

INTERNATIONAL COPYRIGHT AND THE AMERICAN CONGRESS.

THE legislators of the United States are in much doubt at present as to whether honesty is really the best policy as regards international copyright. That they should have doubts on the subject is a token of improvement. For upwards of a century they have acted on the

conviction that an alien author has no claim to just treatment in America. Last year a Bill was introduced into Congress recognizing on the part of an alien author the same title to honest dealing as a native-born or naturalized author; but it did not make any progress or excite any enthusiasm. This year, however, the President in his message to Congress recommended that the question of international copyright should be equitably dealt with. The result has been the introduction of a Bill similar to that of last year. Senator Hawley has taken charge of the Bill, and it has been referred to a committee, which has taken evidence for and against it. A long report of the proceedings before the committee was telegraphed to the *Times* on the 30th of last month and the 1st of this month; but, though the *Times* correspondent deserves credit for the quantity of information he forwarded, he has not merited praise for compiling a clear narrative. The result of the investigation before the committee appears to be that the principal authors and publishers are in favour of Senator Hawley's Bill, which is really the measure the American Copyright League desire to see passed, and that many printers and some publishers desire the Bill to be amended by rendering it compulsory for every book which is copyright in America to be printed there. Another Bill to this effect has been introduced by Senator Chace.

The main recommendation of Senator Hawley's Bill is its simplicity. Its effect is that every country which affords to American citizens the same rights as its own citizens enjoy shall be dealt with on a footing of reciprocity by the United States. The Bill is a virtual acceptance of the moral view that if it be right for an American citizen to have copyright in his books, it is equally right for an alien author to have copyright also. Those only who contend that there should be no copyright at all can take exception to this. What is most curious is that some persons are so blind to the absurdity of their contention as to gravely maintain that copyright should be denied to an alien and granted to a countryman. This is equivalent to maintaining that an alien is a proper subject for spoliation. Savages are thoroughly logical when they carry this doctrine to its final conclusion, which consists in plundering the alien first and eating him afterwards. Happily for alien authors the Americans have not been so logical and consistent as savages.

Of all the witnesses whose evidence was taken by the committee of the Senate the most extraordinary was Mr. Hubbard. It is hard to understand why he should have appeared. He is an active member of the Bell Telephone Company, a company which is exercising a monopoly under which the American people groan. He called in question the right of Congress to legislate in the matter of copyright. Now legislation in the matter of patents and copyright has the same constitutional sanction—it is comprised under the same title in the Revised Statutes; and if it be objectionable or indefensible that copyright should be conferred by Act of Congress, then patent right is in the like category. However, Mr. Hubbard approves of and enjoys the monopoly conferred by a patent, and he protests, in the assumed interests of the American reading public, against copyright on the ground that it increases the price of books. All those who heard him could have retorted that the monopoly afforded by patents enhances the price of telephones. The arguments used before this committee are so preposterous, and some of the assertions are so monstrous, that we hope they may not be confirmed when a verbatim report arrives.

Two witnesses spoke with authority, and in a tone which cannot be commended too warmly. One was Mr. Russell Lowell, the other Mr. Henry Holt. The latter is a publisher, and we hold that copyright is a question for authors in the first place; still, Mr. Holt occupies an

exceptional position amongst American publishers, and he well deserved a hearing. He was one of the first to treat the alien authors whose works he reprinted on the same footing as American authors, paying them the same share in the profits. He acted on the maxim that the moral obligation was as binding as the legal one. Other publishers did likewise, the result being that what was called the "courtesy of the trade" was established. This meant an honourable understanding that when one publisher had made an arrangement with an alien author no other one should interfere with or mar it by reprinting that author's works. However, a race of publishers grew up which disregarded the "courtesy of the trade," and reprinted anything that suited their purpose. In consequence of this the business of publishing has become more speculative and less remunerative in America. Mr. Holt told the committee that out of every five books published by him one was a dead failure, three barely paid their expenses, while one yielded a profit which might compensate for the amount lost or sunk in the other four. It is publishers like Mr. Holt who most desire international copyright; the strongest opponents of it are those who are ready to plunder publishers like him. We are glad to be able to add that Mr. Holt is in full sympathy with the views of American authors; he does not wish any special privileges for publishers, and he will be quite satisfied if Senator Hawley's Bill be adopted without amendment or the addition of any clause professedly designed to protect American publishers, paper-makers, bookbinders, ink-makers, type-founders, and printers.

Mr. Russell Lowell's evidence before the committee is not reported at length, but enough is given to indicate its character. He takes the high moral ground that honesty is the best policy. Before appearing on this occasion he had embodied his views in four lines, which he contributes to this month's *Century*. For the benefit of those who may not have seen them they may be quoted:—

In vain we call old notions fudge,
And bend our conscience to our dealing;
The Ten Commandments will not budge,
And stealing will continue stealing.

Mr. Lowell believes that an author has a right to profit by the product of his brain, and he cannot make any distinction between the author who is a citizen of the United States and the author who is an alien. He might say with Burke "that justice is not a matter of climates and degrees." He repudiates the sophistical plea that international copyright should be rejected by Congress because it might render books dearer in America; and he prefers books which are honestly come by, though dear, to those acquired to the detriment of authors, though cheap. Perhaps the most absurd thing in all this discussion is the assumption that international copyright must necessarily render books dearer. If the reverse were maintained it could be supported by many practical considerations. Yet this is not the question at issue. The primary matter is to do what is just. It has never yet been found in practice that justice did not prove most profitable in the long run.

We notice an omission in the case as presented to Congress. We have been careful to write about alien authors as the persons who are aggrieved; those who appeared before the committee seem to have spoken and argued as if the only persons interested were English authors. But international copyright is nearly as important a matter for France and Germany as it is for England. The number of books translated from the French for the American market is very large; the number of German books reprinted in America is large also. The authors in both France and Germany suffer serious loss through the absence of copyright in America. The truth is that the subject is of wider range as well as of greater importance than many per-

sons suppose. We should be glad to intimate, in conclusion, that there is a chance of alien authors speedily receiving justice in America. We fear, however, that there will be further delay because the mass of the people still think that the Ten Commandments have no authority in the matter of international copyright, and their legislators still remain unconvinced that honesty is actually the best policy.

WILLIAM BLAKE.

9, Angel Place, Edmonton, Feb. 1, 1886.

CAN any of your readers tell me where I can see and get leave to copy p. iii of Blake's little book known as 'There is no Natural Religion'? The page I lack follows the one numbered ii and beginning "Reason or the ratio." Gilchrist only knew of eight pages. The British Museum copy has eleven. My copy has fifteen. Between the Museum copy and my own I can make up twenty; but I still want the one mentioned above, and I am unwilling to issue my edition of the book till I get it if it still exists.

W. MUIR.

Literary Gossip.

MR. THOMAS HARDY is writing a story for *Macmillan's Magazine*.

A YEAR ago a great amount of MS. material in connexion with the late Joseph Severn was placed in the hands of Mr. William Sharp. Besides three autobiographical narratives, written at different times; a MS. portion of the 'Adonais,' with notes; MSS. of general literary and artistic interest; and several volumes of diaries, there are many letters of the Keats period, including unpublished correspondence by Leigh Hunt, Armitage Brown, and others of the circle. During his long life, and owing to his consular position in Rome and other circumstances, there were few eminent men—from Keats and Scott and Wordsworth down to young contemporary writers and artists—with whom Severn did not come in contact; and with many celebrated personages he kept up a constant correspondence. The MS. material having been sifted and edited, Mr. Sharp is now engaged on these memoirs, which in due time will be issued in two volumes, with portraits, etchings, and other illustrative matter.

MR. F. T. PALGRAVE will give his introductory lecture as the Oxford Professor of Poetry on Thursday, February 25th, in the Sheldonian Theatre, at 2 P.M.

MESSRS. ROUTLEDGE propose to issue a series of books at the low price of 3d. each, in a handsome paper cover designed by Mr. Walter Crane, under the title of "Routledge's World Library." Each volume will consist of 160 pages royal 16mo., printed in clear type on white paper. The first volume will be Anster's translation of Goethe's 'Faust.' Besides poetry and the drama, biographies, records of travel, works of history and fiction, and books on social science will be included. The editor is Mr. H. R. Haweis, who in the prospectus, which is preparing, quotes Walt Whitman's remark to him "There is a sea below the sea," which means that "the reading world on the surface of society is as nothing when compared with the reading world beneath the surface."

THE Prince of Wales, as President of the Health Exhibition, has presented to the British Museum the collection of 600 books

in Chinese, being translations of European works into that language, which was exhibited by the Chinese Government at South Kensington last year. The collection is of interest as showing the branches of European knowledge with which the Chinese people are now becoming familiar. Translations of the Bible into the different dialects abound, as do also translations of general religious works, such as 'The Pilgrim's Progress,' &c.; but in addition to these the collection includes Chinese versions of many standard works on the various branches of science, history, and international law.

A BOOK of some historical interest will shortly be published by Messrs. Nelson. It is an account of the Scottish expedition to Norway in 1612, led by Col. George Sinclair of Stirkoke, Caithness, whose army of fourteen hundred men was totally destroyed in an ambush by the Norwegian peasantry. His wife is said to have escaped. Much legend, both in Norway and in this country, has gathered about this event, and a work promised by Mr. Thomas Michell, C.B., Consul-General at Christiania, ought, from the facilities which his position assures him, to be the right sort of contribution to the clearing up of what has been an unnecessarily mythical passage in European history.

MESSRS. LONGMAN hope to publish next autumn the first volume of 'A History of the Great Civil War,' by Mr. S. R. Gardiner. The volume will bring the narrative down to November 23rd, 1644, the day of the king's return to Oxford after the second battle of Newbury and the relief of Donnington Castle.

MESSRS. GEORGE BELL & SONS have in the press a new series of 'Essays in Finance,' by Mr. Giffen, containing several essays not before published, besides others which have been published anonymously, and reprints of papers read before the Statistical Society. The unpublished essays include a further discussion of the fall of prices and the alleged contraction of the gold supply.

'AN Iron-Bound City: Five Months of Peril and Privation,' is the title of a new work by Mr. John Augustus O'Shea, which will be published by Messrs. Ward & Downey as a continuation of Mr. O'Shea's 'Leaves from the Life of a Special Correspondent,' and will include his experiences in Paris during the siege and the Commune.

WE are glad to hear that Mr. J. Addington Symonds is now nearly recovered from his recent severe illness, and that he is able to resume his literary work.

THE annual general meeting of the News-vendors' Benevolent and Provident Institution will be held on Wednesday next at 7.30 P.M. Mr. John Hutton, of the *A B C Railway Guide*, will be in the chair.

WE have had occasion to call our readers' attention to the original confirmation charter of Lewes Priory, but further research has brought to light an insipidus (or attested and collated copy) of the second foundation charter of St. Pancras. This puts an end, of course, to all further doubt; still it appears that the proof of the direct relationship of Gundrada to the Conqueror turns out, for the present, to be premature and reported without due evidence.

THE original pencil drawing of Charles Lamb by T. Wageman, which has been engraved for the editions of his works published by Moxon, quite recently came to light, and is now in the possession of Messrs. Henry Sotheran & Co. It is of much larger size than the engraving from it. Lamb is represented full face, with a most characteristic expression, and it belongs to that period of his life when he was at the height of his celebrity.

PROF. ARBER proposes, in connexion with his important 'Transcript of the Registers of the Company of Stationers of London,' to add to the work a list of all the patents granted to printers and others in respect to the production of books in this country between 1553 and 1640. An examination of the original patents will doubtless result in the disclosure of much new information on the subject of early printing.

THE pamphlet on international copyright, by "An American," to which we referred last week, contains a reference to Lord Macaulay which is entirely incorrect. "A distinguished New York publisher" is said to have visited him after the appearance of the first two volumes of his 'History,' and to have informed him that upwards of 100,000 copies of them had been sold in America. Macaulay was, it is alleged, greatly impressed, and said that he did not know his name was even known in America, and made a speech that night in Parliament against a Bill for international copyright, and expressed himself in favour of unfettered reprinting in America. Now Macaulay did know that his name was known in America before his 'History of England,' because he arranged for his 'Essays' being reprinted in this country on the ground that they had already been reprinted in America; also, he never said a word in Parliament about copyright after the two volumes of his 'History' appeared. "The distinguished New York publisher" appears to have hoaxed the "American," who is anxious that all books should be stamped like patent medicines.

A CUTLASS that once belonged to Lord Byron has been presented to the museum of the Historical and Ethnological Society of Athens. There is an inscription on it stating that it was given to Dr. Petros Stephanitzis of Santa Maura at Missolonghi, on March 10/22, 1824.

THE death is announced of M. Armand Baschet, the well-known palæographer and historian, who worked so long in the archives of Venice. He was employed at one time by the English Record Office.

CANON T. K. CHEYNE, the newly appointed Oriel Professor of Exegesis at Oxford, will not lecture this term.

THE death is announced by the Calcutta papers of Shooshi Chunder Dutt, one of a gifted Bengali family remarkable for their great command of the English language. He was the author of many essays and of stories of Indian life, notably 'Shunkur: a Tale of the Indian Mutiny,' 'The Realities of Indian Life,' and 'Reminiscences of Kerani.'

M. JAMES DARMESTETER, Professor of Persian in the Collège de France, will start on Friday next for India, where he intends

to remain about a year, in order to study on the spot the Parsi literature and also the modern Persian element in North India. For this purpose he has received a mission from the French Minister of Public Instruction.

GENERAL WROTTESELEY'S contribution for 1885 to the publications of the William Salt Archaeological Society, which is now being issued, comprises an abstract of the Stone Chartulary (Cott. MS. Vespasian, E. 24); the Staffordshire pleas selected from the interesting MS. known as "Bracton's Notebook" (Brit. Mus., Add. MS. 12,269); and all the important entries relating to the county of Stafford on the Coram Rege, De Banco, and Assize Rolls during the reign of Edward I. The new material thus provided for the genealogist, topographer, and student of early law is made all the more accessible by a full index of names and places extending to nearly fifty pages. A helpful introduction is prefixed to the work.

A SALE of a number of relics of the Brontë family, comprising books, autograph letters, and other items of interest, has just taken place at Saltaire. A letter in the handwriting of Charlotte Brontë produced 5*l.* 5*s.* A presentation copy of 'Jane Eyre,' with the autograph of the authors, realized 1*l.* 16*s.*; and a presentation copy of Mrs. Gaskell's 'Life of Charlotte Brontë,' 1*l.* 4*s.* Some water colours of Charlotte Brontë's fetched high prices.

THE death of H.E. Subhi Pasha on the 16th of January at Constantinople, at the age of seventy-two, leaves a wide gap among the survivors of the Ottoman renaissance. From his father he inherited a princely fortune, which he devoted liberally to the promotion of literature and science. His rich Oriental library was freely open to scholars, and his fine numismatic cabinet attracted Europeans. Among his writings are some on numismatics and statistics, and he was an honorary member of the English and French societies devoted to statistics. During the troubles of his country he sold his collections, and he is said to have died in debt. By command he was buried in the imperial vaults of the mosque of Sultan Mahmoud.

MESSRS. WARD & DOWNEY have in the press a new novel, in three volumes, by Mr. B. L. Farjeon, the title of which is 'In a Silver Sea.'

MR. W. R. S. RALSTON has been elected a Corresponding Member of the Imperial Academy of Sciences, in the section of Russian Language and Literature. Our Madrid correspondent, Don Juan Riaño, has been appointed a Councillor of State by the Sagasta Ministry.

THE first free public library in the Punjab was opened at Lahore on New Year's Day by the Lieutenant-Governor.

A SERIES of shilling volumes, containing selections of the "Queer Stories" which have appeared in *Truth*, is to be issued by Messrs. Sonnenschein & Co. The first volume will contain thirteen stories by Mr. Grenville Murray, and will be issued early next month.

THE first volume of the transcript of the Parish Registers of Kirkburton, co. York, edited by Mrs. Collins, is now in the hands of the printer, and extends from their com-

mencement in 1541 to 1654. Notes have been added to those names of which anything further is known. It is hoped the series down to 1754 may be finished this year.

THE "Old Boys" dinner of University College School will take place on Tuesday week. Principal Greenwood will take the chair.

WHEN the library of the late James Crossley came to be sold in 1884, not only a considerable fragment of the autobiography of Roger North, author of 'The Lives of the Norths,' but a large mass of his correspondence, was found to have been in Mr. Crossley's possession for many years, and the more valuable portions were purchased by the Trustees of the British Museum at the sale. The autobiography is almost a necessary appendix to the writer's lives of his brothers, and the correspondence will be found to be of unusual interest. It covers a period of more than sixty years—from 1670 to 1733—during which time events of supreme importance were occurring; while at the same time they are years extremely barren in what may be called our domestic sources of information. Roger North's own letters give a delightful picture of the private life of a man of birth, abilities, and accomplishments, who, after a successful career at the bar, retired, in the prime of life, to his country house in Norfolk, and devoted himself to improving his property, while he continued to take a lively interest in all that was going on outside the immediate range of his daily occupations. It is proposed to issue the autobiography, a selection of the letters, and some few essays which have never yet seen the light, and to preface the whole by an introductory narrative. The work will be published by subscription in a quarto form. It will be illustrated throughout by Miss Marianne North, herself a lineal descendant of Roger North, and will be edited by Dr. Jessopp.

SCIENCE

Manual of Geology, Theoretical and Practical. By John Phillips, LL.D., F.R.S. Edited by Robert Etheridge, F.R.S., and Harry Govier Seeley, F.R.S.—Part II. *Stratigraphical Geology and Palæontology.* By Robert Etheridge, F.R.S. (Griffin & Co.)

THIS second part of the new edition of the late Prof. Phillips's 'Geology' is a worthy successor to the first. If Prof. Seeley's volume was remarkable for its originality and the breadth of its views, Mr. Etheridge fully justifies the boast made in his preface that the present one "differs in construction and detail from any known manual." It is to all intents and purposes a new work, with little or nothing beyond some of the illustrations and perhaps some trace of plan left of the original, and it must be dealt with as such.

In a handsome volume of more than seven hundred pages Mr. Etheridge enumerates the chief stratigraphical divisions recognized in the British sedimentary rocks and, in a much less complete manner, their foreign equivalents. To this enumeration—for it is little more—are added what the author calls "palæontological analyses" and

"tabular deductions," a vast collection of numerical data relating to British fossils only. In these elaborate tables lies the chief novelty of the work. To the geological reader well versed in recent literature they are not, it is true, absolutely new, since they were most of them published, though in a less perfect state, in three addresses of unprecedented length and detail delivered by Mr. Etheridge as President of the Geological Society and of Section C of the British Association. To the ordinary reader of text-books, however, these tabular statements will be new, and there are a great many of them.

The 1,280 genera and 4,000 species of British fossils catalogued in 1854 by Prof. Morris—just one year before the issue of the last edition of Phillips's "Manual"—have now grown to 3,680 genera and 16,000 species. In the face of such a rapid increase it is questionable whether much importance is to be attached to the numbers of species known at any particular time to be present or absent in certain strata or groups of strata. The author himself unconsciously invites this doubt by requesting students at the close of his work to make several corrections as to the number of species in the earlier sheets, such corrections being necessitated, he adds, "by progress made during the passing of the work through the press" (p. 692). It might be expected, considering the constant discovery and description of new fossil organisms, that the corrections in question would all be in the same direction—that is to say, that almost always a greater number would take the place of a smaller one. But the reverse of this seems frequently to hold, and in one case the reader is told to substitute 204 for the 240 species in the text. We wish we could hope that this remarkable state of things may be due to a recent abnormal decrease in species-making, but we very much fear that it is not so, and that some at least of these *corrigenda* should properly be placed in a neighbouring column—that of the *errata*. Where so much depends upon figures as Mr. Etheridge has chosen should be the case in this book, the very suspicion of error is unfortunate. But the value of these numerical summaries is further lessened by the great diversity of opinion existing among palæontologists respecting the limits of many genera and species. In order to render such a census of fossil forms really valuable it is necessary that the reader should be informed as to the exact meaning attached by the author to every generic or specific name used by him. This would, we are well aware, mean a critical review of the nomenclature and synonymy of each genus and species mentioned. To expect anything of the kind in a handbook would be absurd, and, of course, nothing of the sort has been attempted by Mr. Etheridge. But in the absence of this it might reasonably be demanded that the author should silently have exercised his great critical knowledge on behalf of his readers, and that he should give them the benefit of his researches in the form of a strictly consistent system of nomenclature. They would willingly leave the selection of the right names to his judgment, but they would expect him in every case to keep to the name once chosen. And this is the more necessary in the present

instance since more often than not Mr. Etheridge prints specific names without the usual abbreviated authors' names. To the confusion of the student unlearned in synonyms, this rule of uniformity is constantly disregarded by him. Thus, at p. 372 we have *Gryphæa obliquata*, at p. 374 *Gypheæ[sic] obliqua*, at p. 375 *Gryphæa maccullochi*, and at p. 378 *Gryphæa cymbium*, all referring presumably to the same common lias shell or some of its varieties. An important ammonite is called *Am. maculatus* at p. 378, *Ammonites capricornus* at p. 381 (where, indeed, it is stated to be the same as "*Am. maculatus*, T. and B.," no doubt a misprint for "*Y. and B.*" i.e., Young and Bird instead of Tate and Blake, who do not adopt the name), and *Ægoceras capricornum* at p. 375. In the same page this species is given as a synonym of *Ægoceras henleyi*, whereas in the next *Am. capricornus* and *Am. henleyi* are given not only as different species, but as each being typical of a separate zone. Examples of this kind could be multiplied with ease, and point to very great carelessness on the part of the author—a carelessness to be specially deplored in a work consisting mainly of lists and numbers.

The same want of revision is apparent also in the less catalogue-like portions of the manual. The author frequently contradicts himself by adopting the divergent views of different authors, and he often so modifies his own statements of fact in various parts of his book as to leave one in the dark as to what he really means. Two examples will suffice to illustrate these points. At p. 338 it is said that in the Rhetian Alps the Rhaetic formation is from 3,000 to 4,000 ft. thick, and that in Britain it varies from 50 to 100 ft. In the very next page, however, it is stated that nowhere in England does this formation exceed 50 ft. in thickness, and that it varies from 40 to 3,000 ft. "throughout its distribution in Europe." The second instance may be taken from the chapters on lias, to which previous references have been made, and which are very full. Here the views of Tate and Blake as regards the limits of the middle and lower lias are generally followed, yet at p. 378 Phillips's classification of these beds—a totally different one—is reproduced, and apparently adopted, without a word to explain the discrepancy.

In a work of this kind the graces of style are a secondary consideration, but clearness and accuracy of expression are more than usually needed. What would Phillips have said to sentences such as the following, which does not by any means stand alone?

"Continental changes alone can only account for our not possessing the Muschelkalk, the St. Cassian or Hallstadt beds, the Dachstein, Kössen or Upper St. Cassian beds of Switzerland, and other groups occurring in typical areas in Europe."—P. 339.

In the next paragraph the author is describing the geographical range of the *Jamesoni* beds in Yorkshire (the italics are his):—

"Huntcliff.—In the interior of the county, —in the valleys; only in Bilsdale has denudation excavated the area sufficiently deep to expose this Zone."—P. 379.

What Huntcliff—the bold middle lias cliff so well known to visitors to Saltburn—has to do with the interior of the county,

or with the valleys, or with Bilsdale, is best known to the author.

It is clear that all the faults which it has been our duty to point out (and to them may be added typographical errors innumerable and a bad, though long index) may be referred to hasty writing and perfunctory proof-reading. None can be said to be due to want of knowledge. On the contrary, some may be caused by an imperfectly digested superabundance thereof. The book is a huge mass of details, which the author has apparently not had time to reduce to perfect order. Probably no other man could have brought so many facts together respecting the distribution of British fossils. In Mr. Etheridge the publishers selected a man of science whose career has been such as to fit him in an almost unique manner for the task entrusted to him. No one has enjoyed more opportunities of acquiring familiarity with the public and private collections of Britain. As palæontologist to the Geological Survey of England and Wales, it was for many years his business not only to describe, name, and catalogue the numberless specimens sent in to the headquarters in Jermyn Street by the Government geologists and the collectors under them, but also ever and anon to take the field himself and visit the more important sections and fossiliferous localities discovered by the surveying officers. More recently, as Assistant Keeper of the Geological Department in the great museum in Cromwell Road, he has had still more ample means of palæontological comparison at his command. It was, moreover, his good fortune for a lengthened period to act as Demonstrator in Palæontology to the Royal School of Mines. So much experience in one limited branch of science is rare indeed, and when, as in the present case, an opportunity is given to such an accomplished specialist of bringing a matured summary of the labours of a lifetime in an attractive form before the greater public, much interest must be felt in the result. In a carefully revised edition this result may still, we are convinced, become a brilliant success. Even as it stands it must take high rank among works of reference, though it cannot be recommended to students.

'THE DAWN OF CREATION.'

My attention has been called to the following passage in the article entitled 'Dawn of Creation and of Worship,' in the *Nineteenth Century* for November, 1885:—

"But among the persons of very high authority in natural science quoted by Dr. Rousch, who held the general accordance of the Mosaic cosmogony with the results of modern inquiry, are Cuvier and Sir John Herschel. The words of Cuvier," &c.

In a foot-note it is added, "The declaration of Sir John Herschel was in 1864."

Allow me to ask your readers to compare this statement with the subjoined letter written by my father in 1864 (one of his very few published utterances on the subject of religion, and obviously the one here referred to), and to take in connexion with it the passage in his 'Discourse on the Study of Natural Philosophy,' the one, no doubt, to which he appeals as containing his unaltered "sentiments on the mutual relations of Scripture and Science." In this passage (chap. i. par. 5), while maintaining that a spirit of philosophical inquiry is not incompatible with, nay, rather conduces to, aspirations after a revealed religion—a revelation of such truths as lie "beyond the testimony of natural

reason"—he urges, with all the eloquent sympathy of experience, the privilege of that natural reason to "cherish as a vital principle an unbounded spirit of inquiry and ardency of expectation," to "unfetter the mind from every prejudice," and, while rendering it only the more susceptible to impressions of the highest nature, to fortify it, in regard to those impressions, "by a habit of strict investigation." In all this, so genuine in its devotion to truth, and so studiously broad, though clear, in the principles laid down for its pursuit, it would be difficult to find a declaration of opinion about the Mosaic cosmogony, still less of one in favour of its general accordance with scientific conclusions.

I. HERSCHEL.

(From the *Athenæum*, Sept. 17, 1864, No. 1925)

"Collingwood, Sept. 6, 1864.

"Sir,—I received some time ago a Declaration for signature, identical in its wording or at all events in its obvious purport with that you have sent me. I considered that the better course was to put it aside without notice. But since it is pressed upon me, and to prevent the repetition of a similar appeal, it becomes necessary for me distinctly to decline signing it; and to declare that I consider the act of calling on me publicly to avow or disavow, to approve or disapprove, in writing, any religious doctrine or statement however carefully or cautiously drawn up (in other words to append my name to a religious manifesto) to be an infringement of that social forbearance which guards the freedom of religious opinion in this country with especial sanctity.

"At the same time, I protest against my refusal to sign your 'Declaration' being construed into a profession of Atheism or infidelity. My sentiments on the mutual relations of Scripture and Science have long been before the world, and I see no reason to alter or to add to them. But I consider this movement simply mischievous, having a direct tendency (by putting forward a new Shibboleth, a new verbal test of religious partisanship) to add a fresh element of discord to the already too discordant relations of the Christian world.

"I do not deny that care and caution are apparent on the face of the document I am called on to subscribe. But no nicety of wording, no artifice of human language, will suffice to discriminate the hundredth part of the shades of meaning in which the most world-wide differences of thought on such subjects may be involved; or prevent the most gently worded and apparently justifiable expressions of regret, so embodied, from grating on the feelings of thousands of estimable and well-intentioned men with all the harshness of controversial hostility.—I am, Sir, your obedient servant,

"Capel H. Berger, Esq."

J. F. W. HERSCHEL

GEOGRAPHICAL NOTES.

THE annual meeting of the Russian Geographical Society was held last week in the Marble Palace at St. Petersburg, under the presidency of the Grand Duke Constantine Nicolaievitch. The report was first read by M. Stubendorff, and then M. Pierre Semenov, vice-president, was elected an honorary member, a rare and unusual honour. Gold medals were awarded, among others, to Col. Pevtsoff for his travels in Mongolia and Northern China, and to M. Dmitrevsky for the translation of a Japanese work on Corea.

Messrs. Sonnenschein & Co. will shortly publish an account of emigrant life in Kansas, written from personal experience by Mr. Percy Ebbutt, and illustrated by the author.

The Government of India have granted in perpetuity a village in the Sitapur district of the North-West Provinces to the native explorer Kishen Singh Milwal, Rai Bahadur, as a reward for his services in making various important geographical reconnaissances and surveys beyond the British frontier. Kishen Singh is described in Mr. Markham's work on Tibet as Pandit D, but he is better known by his other designation, Pandit A—k, in connexion with his wonderful four years' journey through Great Tibet, during the years 1878-1882. His principal route surveys are the following: (1) 1869. Milam to Rakas Tal Lake in Tibet, and thence along Karnali river to Kathai ghat, 400 miles. (2) 1872. Shigatze to the Tengri-Nur Lake, and thence to Lhasa, 300 miles. (3) 1873-4. From

Tankse, in Ladak, to Kashgar and beyond, thence south-east to Polu and south to Noh on the Pangong Lake, and back to Tankse, 1,250 miles. (4) Lhasa to Sachu, in Mongolia, back through North-Eastern Tibet to Darchendo, and thence westwards, across the Sanpo to Darjeeling, 2,800 miles. Altogether Kishen Singh must have surveyed close on five thousand miles of routes beyond the Indian frontier, most of which was unknown ground. He was a pupil of Nain Singh, but has surpassed the achievements of his master, and has, in fact, done much more exploring work than any of the Asiatic surveyors of the Indian Survey.

Petermann's *Mittheilungen* publishes an account of Eduard Glaser's journey from Hodeida to Sana, in the earlier part of last year, with a most valuable map, upon which the author's former routes to the north of Sana are laid down with much care. Herr Glaser's narrative is as valuable from a geographical as from an historical point of view, and it is a pity that so able an explorer should be hampered in his undertakings from want of money. His last journey had to be prematurely given up from want of funds, just when the explorer had been promised access to Marib; and on the present occasion he started with only 80*l.*, granted him by the Austrian Minister of Education, and a little money borrowed from friends. In the same number of the *Mittheilungen* will be found an abstract of Verbeek's report on the eruption of Krakatau, with maps; an account of an exploration of the rivers Apurimac, Eni, and Tambo by Samanez; and the usual geographical notes and literary reviews.

Dr. Büttner has carried the German Kuango expedition to a successful conclusion. Starting from San Salvador, he reached the furthest point attained by Capt. Mechow on the Kuango, and then followed that river down to its junction with the Congo.

SOCIETIES.

ROYAL.—Jan. 28.—Prof. Stokes, President, in the chair.—The following papers were read: 'On Local Magnetic Disturbance in Islands situated far from a Continent,' by Staff-Commander Creak; 'Description of Fossil Remains, including Foot Bones, of *Megalania prisca*, Ow.,' by Sir R. Owen; and 'On the Development of the Cranial Nerves of the Newt,' by Miss A. Johnson and Miss L. Sheldon.

GEOLOGICAL.—Jan. 27.—Prof. T. G. Bonney, President, in the chair.—Mr. H. K. Atkinson was elected a Fellow, and Prof. G. Tschermak, of Vienna, a Foreign Member.—The following communications were read: 'On the Fossil Mammalia of Maragha, in North-Western Persia,' by Mr. R. Lydekker; 'On the Pliocene of Maragha, Persia, and its Resemblance to that of Pikermi, in Greece; and on Fossil Elephant Remains of Caucasus and Persia; and on the results of a Monograph of the Fossil Elephants of Germany and Italy,' by Dr. H. Pohlig, communicated by Dr. G. J. Hinde; and 'On the Thames Valley Surface Deposits of the Ealing District and their associated Palaeolithic Floors,' by Mr. J. A. Brown, communicated by Mr. A. Ramsay.

SOCIETY OF ANTIQUARIES.—Jan. 14.—Mr. J. Evans, President, in the chair.—Lord Houghton was elected a Fellow.—Mr. W. H. St. John Hope read a paper 'On the Medieval Silver-Mounted Drinking Vessels called Mazers,' which was illustrated by almost every known example, thirty-four in number, and a series of miscellaneous drinking vessels bearing on the question.—Mr. Octavius Morgan also communicated a few brief notes on the same subject.

Jan. 28.—Mr. J. Evans, President, in the chair.—Mr. C. D. E. Fortnum exhibited the diamond signet of Queen Henrietta Maria, and read some remarks additional to his former paper on the subject. Mr. Fortnum also exhibited and described a number of other false and genuine similar signets of contemporary date.—Dr. Duka described and exhibited a heavy ivory anklet from Africa and a singular carved cup, of date 1594, of rhinoceros horn.—In connexion with this subject Dr. Murie exhibited the beautiful rhinoceros horn formerly the property of Linnaeus, now belonging to the Linnaean Society.—The Rev. C. H. E. White communicated an account of a curious reliquary of very late Italian work, containing a representation of the Doom and other subjects modelled in composition and highly coloured.—The Rev. H. J. Cheales exhibited and

described a number of Roman and other remains found during the formation of the railway at Wiltoughby, Lincolnshire.

PHILOLOGICAL.—Jan. 22.—Rev. Prof. Skeat, President, in the chair.—Dr. J. A. H. Murray made his yearly report on the progress of the Society's Dictionary, which he edits. He first named the readers who continue their help to the work. Still more sub-editors were wanted, and readers who would search for quotations for them. Some modern authors, such as Emerson, Hawthorne, Lowell, Leigh Hunt, &c., had been hardly touched. The history of many words in *B* was very difficult, and the development of their meaning more difficult still. Sometimes sixty or seventy groups of quotations for one word had to be brought into the order of development. In Part III. (forthcoming) the verb *be* occupies fourteen columns; the histories of the forms alone take eight columns. The prefix *be-* was the most troublesome part of the work yet met with. The two most difficult verbs were *bear* and *beat*, of his articles on which Dr. Murray read parts, noting in *bear* the curious history of the participles *born* and *borne*. Of *bella* there are nine or ten; four substantives, all distinct, and five or six verbs. Of *boys* there are fourteen; eight substantives and six verbs. *Behind*, *beneath*, and other prepositions were very hard to deal with. The *B* slips showed that many words had come into existence much later than was supposed, and that onomatopoeia was still a living principle in the language.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 2.—Sir F. J. Bramwell, President, in the chair.—It was announced that two Associate Members had been transferred to the class of Members, and that twenty-five candidates had been admitted as students.—The monthly ballot resulted in the election of four Members, thirty-eight Associate Members, and two Associates.

ROYAL INSTITUTION.—Feb. 1.—Mr. Warren De La Rue, V.P., in the chair.—Mrs. Shepherd, Messrs. W. Anderson, H. A. Blyth, J. Blyth, J. Crowdy, B. D. Knox, and W. F. R. Weldon were elected Members.—Sixteen candidates for membership were proposed for election.—Dr. Huggins reported that two comets at present feebly seen would most probably be exceedingly brilliant in April next.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 3.—Charles Darwin and his Theory, II. Prof. E. Ray Lecture.
- Society of Arts, 8.—Erection, Lecture IV., Prof. H. S. Hale Shaw (Cantor Lecture).
- Royal Academy, 8.—Sculpture, Mr. A. S. Murray.
- Aristotelian, 8.—Cause and Personality, Rev. E. P. Scrymgeour.
- Surveyors' Institution, 8.—Rights of Foreshore, Mr. H. B. H. Hamilton.
- Geographical, 8.—A Sketch of the Physical Geography of Brazil, Mr. J. W. Wells.
- Tues. Royal Institution, 3.—Nautics, Mr. R. S. Foote.
- Anthropological Institute, 8.—Exhibition of Anthropometric Instruments made by the Cambridge Scientific Instrument Co., Mr. H. Darwin; 'Recent Designs for Anthropometric Instruments,' Mr. F. Galton; 'Skull from an Ancient Burying Ground in Kamtschatka,' Prof. A. Macalister; 'Cephalic Index,' Mr. J. G. Garson.
- Colonial Institute, 8.—Discussion on 'The Injurious Effect of a Blue Heat on Steel and Iron.'
- Wed. Microscopical, 8.—Annual Meeting; President's Address.
- Society of Arts, 8.—Mining Industry at the Buda-Pest Exhibition, Mr. H. H. Brough.
- Geological, 8.—New Species of *Psilotes* from the Lanarkshire Coalfield, Mr. R. Kidston; 'The Melbourne Rock and the Zone of *Belemnites plana*, from the Cambridge to the Chilton Hills,' Messrs. W. Hill and A. J. Jukes-Browne; 'Beds between the Upper and Lower Chalks of Dover, and their Comparison with the Middle Chalk of Cambridgeshire,' Mr. W. Hill.
- Thurs. Royal Institution, 3.—Impurity in Metals, Prof. W. C. Roberts-Austen.
- Royal, 4.—Travelling, from the Days of Elizabeth, Mr. F. Gale.
- Royal Academy, 8.—Sculpture, Mr. A. S. Murray.
- Telegraph Engineers, 8.—Discussion on Prof. D. E. Hughes's Paper on 'Self-Induction of an Electric Current in Relation to the Nature and Form of its Conductor.'
- Mathematical, 8.—Note on the Functions $Z(x)$, $G(x)$, $H(x)$, the President.
- Antiquaries, 8.—Engravings in the Roman Station at Silchester, Mr. F. G. H. Price.
- Fri. United Service Institution, 3.—Some Suggestions as to the Better Training of our Infantry, Major C. A. Barker.
- Civil Engineers, 7.—Gold Mining in the Wyand, Southern India, Mr. A. S. B. Oakley (Students' Meeting).
- Astronomical, 8.—Anniversary Meeting.
- New Shakespeare Society, 8.—William Herbert and Mary Fitton in connexion with Shakespeare's Sonnets, Rev. W. A. Harrison; 'The Play of Pericles,' Mr. P. Z. Round.
- Royal Institution, 9.—Granular Material and Gravitation, Prof. G. Heynolds.
- Sat. Royal Institution, 3.—Volcanic Action in Britain, Prof. A. Geikie.
- Physical, 3.—Annual Meeting; 'Experimental Error in Calorimetric Work' and 'On Delicate Calorimetric Thermometers,' Prof. U. R. Pickering.
- Botanic, 3.—Election of Fellows.

Science Gossip.

AN appeal is being made to the Fellows of the Royal Society and other friends of science to increase the capital of the fund which the Society administers for the benefit of scientific men in necessitous circumstances. Sir William Armstrong has promised a sum of 6,500*l.* on certain

conditions, the principal of which is that an equal amount is raised by others who are interested in science. The fund has done good service in the relief of men of science and their families, but at present is quite inadequate to the demands upon it.

THE JUNIOR ENGINEERING and Scientific Society has just issued its prospectus for the coming session. We are pleased to draw attention to this promising society, one distinguishing feature of which is that no member is admitted who is more than twenty-six years of age. The address of the secretary is 64, Reedworth Street, Kennington Road.

MR. FREDERICK TREVES, F.R.C.S., surgeon to the London Hospital and lecturer on anatomy there, has been engaged in the preparation of a 'Manual of Surgery,' which will contain contributions by various physicians and surgeons, and is intended to form a complete treatise on the science and art of modern surgery. The work will be published during this month, in three volumes, by Messrs. Cassell & Co.

THE annual address of the president of the Royal Microscopical Society, the Rev. Dr. Dallinger, F.R.S., to be delivered next Wednesday, will deal with a subject of special interest to biologists at the present time. The title of the address is 'The Origin, Development, Division, and Ultimate Function of the Nucleus in the larger Septic Organisms.' Dr. Dallinger has worked out the question on the living forms mainly, which many observers have failed to do; and he has had the advantage of employing some new lenses combining exceptional qualities for this research.

DR. OSCAR SCHMIDT, Professor of Zoology in the University of Strasbourg, has died at the age of sixty-two. He has belonged to the university ever since the Prussians founded it. He studied in Berlin under Julius Müller, Lichtenstein, and Ehrenberg. In 1855 he was invited by Count Leo Thun into Austria, and was made Professor of Zoology at Cracow, and later at Graz. He was the father of Dr. Erich Schmidt, the well-known literary historian.

PROF. AUTENHEIMER, a Swiss journal informs us, delivered on the 19th of January, before the members of the Technical Society of Winterthur, a lecture on James Watt, who was born at Greenock on that day 150 years ago, the lecturer, who occupied two hours, dealing with all the inventions of that eminent engineer. In the evening a convivial gathering took place, which was largely attended, due honour being done to the birthday of James Watt, which was scarcely remembered in the land of his nativity.

CONTRARY to what was expected, a large audience assembled to listen to the first of the course of lectures given under the auspices of the National Health Society at the Queen's Road Baths, Bayswater. About seven hundred people were present, most of them employees of Mr. Whiteley and other shops in the neighbourhood. Several hundreds of young men and women remained to the ambulance classes held afterwards.

FRIEDRICH VON TSCHUDI, the author of the 'Thierleben der Alpenwelt,' died on the 25th ult. at St. Gall. He took an active part in the affairs of the canton.

FINE ARTS

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIFP, R.W.S., Secretary.

'THE VALE OF TREARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 11, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Ancient Rome in 1885. By J. Henry Middleton. (Edinburgh, Black.)

(First Notice.)

MR. MIDDLETON'S excuse for adding another to the many books on the archaeology of Rome is that so much has been discovered, and so much light has been thrown on former discoveries, during the last few years, that a new book is required. He has justified this assertion completely in the volume he has published, which supplies an admirable summary of what has before been said and what is now to be said about the relics of ancient Rome. In the introduction he mentions what will be a most striking fact to all those interested in the history of the Eternal City. He says:—

"Most important of all in its relation to the early history of Rome has been the discovery of a large Etruscan necropolis on the Esquiline Hill, which implies the existence at a very remote period of a great city of the *Rasena*, highly advanced in culture and technical skill in all the minor arts of life—a serious blow to the long established tradition of the early supremacy of the Latin race in the city of the seven hills."

In a short time, no doubt, this Etruscan city, earlier than Rome, upon the Quirinal will be described at greater length by some future writer on the archaeology of Rome. Mr. Middleton refers (p. 43) to the *Annali del Instituto* of 1882 as giving a good account of this Esquiline necropolis, and says:—

"The discovery of this large necropolis clearly shows that an Etruscan city of great size and importance existed even before the legendary regal period, on one of the largest hills of the Septimontium, and is strong evidence against the theory of an early Latin supremacy in Rome."

It may be observed that most of the writers on Roman archaeology have placed the dynasty of the Tarquinii among the earlier ruling powers at Rome, and that its connexion with Etruria has always been strongly insisted upon. The first chapters of most Roman histories allude frequently to the Etruscans, as a reference to Mommsen and 'The General History of Rome' by Merivale will show. Dr. Ihne, vol. i. p. 82, speaks of the early and wide dominions of the Etruscans in Central Italy. Mr. Middleton cites Dion Cassius as saying that there was an earlier Romulus and Remus than those commonly known. He gives as special examples the primitive cists found on the Esquiline, the *aryballi*, and the fictile vases and other archaic objects of an ancient Hellenic and Oriental character. Two of the great German historians of Rome, Niebuhr and Schwegler, take different views of the importance of the Etruscans in the early history of Rome; for while Niebuhr does not think that the Etruscans were very important, Schwegler says that they were highly influential during the early times of Rome. Niebuhr, 'History,' i. 1, says that too much attention has been devoted to the Etruscans by the moderns, and that the Greeks thought of them sometimes as pirates, sometimes as gluttons, while the Romans mention them only as diviners and artists. But Arnold, with all his reverence for Niebuhr, speaks of the Etruscans, and especially of the Tarquinii, as important factors in early Roman history, and

Schwegler thinks that Niebuhr overlooked their importance.

It should be remarked that Mr. Middleton does not give any very definite reason for ascribing the remains on the Esquiline of which he speaks to the Etruscans, except the hint that they belonged to a commercial and maritime nation, and that the tombs found near the Arch of Gallienus are Etruscan in character. Tombs of this kind seem also to have been found on the Aventine, which "were Etruscan in style, of that primitive subterranean sort to which access is given by a descending shaft like that of a well, with holes cut at intervals for foothold." This city then seems to have been what the Greek writers would have called a city of pirates, and to have been connected, as Mr. Middleton thinks, with "the adventurous traders of the Phœnician coast." We should have expected to find reference made here to the Cloaca Maxima, which was undoubtedly one of the early Etruscan works at Rome; but perhaps Mr. Middleton thinks that the remains on the Esquiline belong to a still earlier and different settlement.

An excellent account is given in chap. i. of the Roman architectural style of building and the Roman methods of construction. The author says that "the Romans of all periods appear to have been a thoroughly inartistic race, endowed with great powers of learning, and adapting from various nations that proficiency in the fine arts in which they themselves were wanting"; and of the early Romans, that "their architecture, painting, and sculpture appear to have been an ingenious compound of these arts as practised in Greece, Assyria, and Egypt—a combination mainly due to the active commerce which was carried on between those countries and the shores of Etruria by a large fleet of Phœnician traders." In speaking of Roman methods of construction, the principal point is that where Mr. Middleton deals with concrete walls and vaulted roofs. He shows that the Romans have been credited too much with the great development of the principle of the arch, and that this was not the case. The Romans frequently, he says, used a brick facing, which conveys to the spectator the idea that an arch has been constructed, but in reality these arch-like exteriors are merely facings covering a mass of concrete. This has been noticed before (see Burn's 'Rome and the Campagna,' pp. xlii-xlviii), but not with the same special exactness as will be found in Mr. Middleton's book. He says that the Romans threw aside stone lintels and wooden roofs, and,

"making use of their strong natural cement, the pozzolana, constructed concrete domes and vaults of enormous span, cast in one solid mass of concrete, which covered the space like a metal lid without lateral thrust, having, that is, the form, but not the principle of the arch. This allowed them to safely vault spaces so wide that the walls would have been pushed out if they had been covered with a true arched vault either in brick or stone."

In his remarks upon the Thermæ of Caracalla, the Basilica of Constantine, the Pantheon, and other ancient ruins Mr. Middleton illustrates this mode of construction.

One of the most remarkable and interesting topics dealt with in the first chapter, and one to which the author afterwards alludes,

is the use of stucco on Roman buildings. He has before said that the Romans used sham facings of brickwork to make what was not an arch look like a real arch. Here he shows how they employed facings of stucco to falsify their buildings. Of this he gives an account on p. 36. It may be here noticed that he introduces a new explanation of the problem afforded by the existence of Monte Testaccio, a hill formed by an enormous mass of pottery at Rome. He thinks that it may have been a store-heap of broken pots for use in making *opus testaceum*, the hard cement with which the Romans covered "the channels of aqueducts, cisterns, and used for other hydraulic purposes, and very commonly employed as one of the cement layers under mosaic pavements and under-floors of hypocausts." The interpretations and illustrations of Vitruvius which Mr. Middleton here and elsewhere introduces are of great value.

In the catalogue given of decorative marbles used at Rome the reader will follow Mr. Middleton with much interest. It is, as he says, one of the most striking features of ancient Rome that the heaps of rubbish seem to be filled with bits of beautiful marble. One slight error may be here noticed. In speaking of marmor Iasium, or Porta Santa marble, he says (p. 13) that it comes from the island of Iasos. But there is no longer, if there ever was, an island of this name, since a promontory now projects from the coast of Caria at the place from which the Iasian marble came.

THE ROYAL ACADEMY.
(Fourth Notice.)

Two Spanish pictures in Gallery III. command attention. Of these one is full of the melancholy gloom which always gathered round the canvases of Zurbaran. It is that painter's most impressive *Magdalen*, No. 102, lent by the Rev. W. H. Wayne, which has a most unfit place at one side of the door. This is a veritable *Magdalen* and a masterpiece—quite different from one of the pretty women of art who play at repentance, retain their coquetry, and rejoice to be fair. Her face still bears traces of singular beauty, and shows her high breeding. A tall, gaunt, and wan woman, she kneels before a crucifix and skull in a lonely place amid stones and rocks, while overhead, where her eye takes refuge, is a lurid vision, half lost in a rift of the lowering grey-black sky. Her once rich auburn tresses, now matted, faded, and torn, hang in thick points about her shoulders, and unite with the sorrowful purple of the massed drapery she wears. Zurbaran disdained the green robe and golden hair, the plump morbidezza it was a delight to paint, the charms of pink and white, the golden vase, the neat ankles and arched eyebrows which other artists prided themselves on. Without any of these meretricious attractions he contrived to make a very effective if sad piece of colour, and a subtle as well as solemn exercise in tone, where every element subverts the sentiment, and helps to express a thought in art. The other Spanish picture is Velazquez's well-known *Water-Seller* (119), the more than half-length figure of a man with a large jar handing a glass of water to a boy. It has been more than once exhibited within memory and repeatedly engraved. In spite of its great reputation it is not a picture which interests us. Styled 'El Aguador de Sevilla,' painted circa 1620, it is the earliest picture of Velazquez's of which we have any authentic record. Palomino mentions it; there is a reference to its being in 1700 at Buen Retiro. Joseph Bonaparte carried it away from Madrid; it was recaptured at Vit-

toria, and given by Ferdinand VII. to the Duke of Wellington. It was engraved in line by Amettler, under the direction of Carmona. It was at the British Institution in 1828 and 1847. Of inferior interest, but considerable merit, is the capital *Portrait of a Lady* (134), lent by Mr. Heseltine.

The number of Italian pictures is unusually small, and, with one or two exceptions, their merit is not particularly remarkable. On the other hand, several of them claim attention as representative works. Four of the numerous productions of Schiavone—or rather such as since the middle of the last century have, in this country, borne the name of that very unequal artist—are brought to notice when we follow the order of the Catalogue and group each artist's works. The first is Lord Wemyss's *Birth of Jupiter* (104), which is noteworthy for its almost frieze-like composition of figures in a line and on one plane; an easy-going mode of design, intended, as was obviously the case with this work, for decorative purposes of the cheapest kind—a capital illustration of the amenities of Paolo Veronese and his followers at their worst. The reader will recognize in the picture a strong likeness to the numerous so-called "Veroneses" where hot and brassy, rather than golden, tints do duty for the silveriness of genuine Paolos. It is, conventionally speaking, a sweet and graceful pastoral, without a particle of originality, thought, or invention. Coarsely executed on a very rough canvas, there is no pure colour nor brilliancy in the painting. The sole strong element is the background of a sky flaming in a golden sunset, which is quite Titianesque, and if it were purer would not be unworthy of Schiavone's master in a lazy mood. Dr. Waagen thought this one of the best examples of Schiavone that he knew, an opinion that can only be accepted with many reserves.

Sir F. Leighton's loan of the front of a *Cassone* (111), enriched with a landscape of woods and mountains, bears the name of Schiavone, and may profitably be considered in connexion with the other *Cassone* front (169), lent by Lord Wemyss, to which we shall come presently. It is not a very important specimen. The other Schiavones are Col. Cure's *Rape of Europa* (124) and his *Diana and Actæon* (137), which is the better picture. Close to the 'Birth of Jupiter' hangs a fine, but somewhat abraded Antonio More, called *The Burgomaster's Wife* (105), a fanciful title, which does as well as another to suggest the character and position of an elderly lady whose narrow intelligence and timid, over-anxious expression have been admirably delineated in a picture we overlooked while dealing with Low Country paintings. The expression of her hazel eyes has been given with wonderful vigour and subtlety. She looks as if she were in the habit of watching some one who was often near at hand. The hands are full of character and marked by the power of reading the mind possessed by the painter (who was never less than a master in that line of art). They remind one of the fine likeness by an anonymous Englishman of Richard III. in the act—which must have been habitual with him—of nervously shifting a ring with one hand up and down the little finger of the other hand. The Burgomaster's wife, who wears a ring on her forefinger, is nervously trifling with a gold chain, to the end of which a pomander box or casket of gold is suspended. Wan as the carnations are, the flesh here is rich in delicate greys and colours of the faded rose. The cap is beautifully delineated.

The Vision of a Pietà, with Angels (170), by P. Veronese, belongs to Mr. Heseltine, who acquired it at a recent sale of importance. The composition is awkward, or rather artless; three life-size, half-figures on our left stolidly stare out of the canvas, while the Pietà and its angels are displayed on a platform of clouds on our right, for all the

world as if the subject were a mere stage-piece. The hideous woman in the middle of the living group is probably the wife of one of the men, the mother of the other. These unpleasing figures are, however, admirable portraits, rich in grey, pearly, and flesh tints. The Veronese representing *The Judgment of Paris* (142), small whole-length figures, is a good example of its kind, distinguished by slipshod draughtsmanship, a loose and careless composition, weak actions, and disproportions. It is almost redeemed, however, by its wealth of silvery olive tints and the harmonious greys of its flesh-painting. Lord Wemyss's *Portrait of a Man* (108), by Pontormo, is a fine illustration of the amazing deftness of that incomparable painter. The man turns towards us, as if about to read, or as if he had broken off in reading, from a paper held by both his hands. Dr. Waagen, who rightly commended this fine thing, said that "Jacopo" is among the writing on the paper. This is more likely to be part of the name of the sitter than of the artist. The last-named critic surely erred when he differed from the present owner of this portrait, and a still finer one of a young lady, and attributed them to Franciabigio rather than to Pontormo. If not by Pontormo, we think Del Sarto, his master, must have painted it. It is too well drawn, and better proportioned in all respects, form, colour, tone, and modelling, for Del Sarto's work. Rarely is a portrait by the "faultless painter" so free from technical faults as this one.

The Venus and Adonis (109) lent by Lord Wemyss and ascribed to Titian is doubtless a very good old copy. The figures are too soft and boneless for the master's own work. This repetition of the National Gallery picture is better than the Leigh Court version which was lately sold. It has not escaped the restorer, who did his work very well indeed. The *St. Sebastian* (113) is the sketch for the larger *St. Sebastian* (132), which was not, although Waagen said it was, formerly in the collection of Charles I., and is signed and dated "1522," a thoroughly vulgarized, if powerful, representation of an ignoble male model, bound to a tree, stooping forward in the pangs of long-delayed death; masses of his rough tawny hair hang over his forehead and in front of his woe-begone face. Masculine, and even grand in its mundane way, we are not satisfied the picture is entirely a Titian. The date 1522 is right, because this is a fine if not autographic replica of part of the Brescian altarpiece painted for the Legate Averoldo in 1522, which shows the martyr tied, as here, to a tree. MM. Crowe and Cavalcaselle ('Titian,' i. 250) remind their readers that the motive of the composition, if not of the design (that was in the application of the idea), is due to the Medicean Faun. They remark that the smaller picture here, No. 113, is probably "a free copy by a later hand than Titian's." The larger work is undoubtedly very fine indeed, and yet not quite firm, energetic, and free enough in handling and draughtsmanship to be an original painting, or even a true replica by the master. An *Admiral of the Contarini Family* (122) is a fine portrait, painted with great verve and power, full tones, and amplitude of character.

Bassano appears almost at his best in Lord Wemyss's *Moses and the Fiery Bush* (120). One of those gleams of passionate invention which sometimes blessed a very unequal artist visited the elder Bassano when he conceived this subject in a truly Michael Angellesque mood. The figure of the awestruck Patriarch is seen in front reclining at length on the earth, and gazing from under his hand at the flaming miracle. The fire is on our left in a mass of gloomy bush on an upland slope, while daylight departs from the rough hill tops, and the lower slopes only catch chilly reflections from the evening sky. The design of the figure and its peculiar action was, even in Da Ponte's time, old enough to be primitive and almost

hackneyed; not so the design of the effect and the landscape, which is almost worthy of Tintoretto. Leandro Bassano (the Younger) is seen to advantage in the quaint design of *The Prodigal Son* (128), where the horn-blowers, standing on the steps of the paternal mansion, welcome the return of the prodigal, who appears (so we read it) in the background ascending those steps, although he is again welcomed by his father while kneeling in the foreground. Bassano's favourite cat runs up the steps. There is much rich colour, which must have darkened greatly in this valuable piece of genre, for such it is. The "Correggios" *Holy Family* (117) and *Holy Family* (116) are pretty, but not by the same artist. The latter seems to be a carefully laboured copy by a good artist of the seventeenth century, not older, if so old.

Although it has many attractive features, which grow on the visitor as he looks at the picture, it is difficult to persuade oneself that Lord Monson's *Holy Family* (123) is, despite Woodburn's and Lanzi's opinion, a genuine Da Vinci. Although the darkened flesh shadows are not fatal to its claim, and even the red flesh might be tolerated, the "quirky" treatment of the draperies, which bespeak a mechanic of the school of Fra Bartolommeo rather than a Milanese, the unmeaning smile of the Virgin, her lifeless plumpness and puffy morbidez, to say nothing of the badly drawn hands of Joseph, which are not even intelligently, much less learnedly and exhaustively modelled, the hard folds of the Infant's flesh, the ill-drawn fingers of the Virgin's right hand, the boneless, foolish hands of John, and the finish throughout (which is smooth rather than searching and fine), forbid the idea that Leonardo had to do with 'La Madonna del Basso Rilievo,' as this work is fondly styled. No. 187, far from being a genuine Da Vinci, is a tolerable, comparatively modern copy of 'Mona Lisa' in the Louvre. Leonardo never painted two portraits of La Gioconda, and the one he did paint has not been out of France since the days of Francis I. This seems to be a fine and delicate copy, made when the shadows of the original had darkened to something like their present pitch. The shadows are too black, and less soft and clear than those of the greatest treasure of the Salon Carré.

Tintoretto's *Marriage Feast* (of Cana), No. 125, a capital costume picture, exhibits the brilliancy and wealth of colouring of that master, and is an excellent example of his technique, his gay, rich coloration, and dramatic mode of treating a subject of the gravest moment as if it were a piece of genre. The *Portrait of a Venetian Senator* (144), belonging to Lord Wemyss, bears the stamp of Robusti, and should be studied along with Titian's 'Admiral,' No. 122, before named. The Paris Bordone, No. 141, called *Palma's Daughter*, belongs to Lord Wemyss, and, despite its clumsy drawing and uncouth proportions—see the arms, hips, and too small head—has much of that luxurious charm in the modelling of the bust, the expression of the eyes and lips, and the carnations, which we rarely fail to find when the hands of this master have done their best. These technical defects are so frequent in his pictures as to be characteristic of his art, and Paris Bordone may, apart from the good and bad qualities of this example, be known by the peculiar red mark on the lady's bosom, which, by the way, occurs in his portraits—vide that in the National Gallery—as well as in his subject pictures such as this. Did Palma Vecchio's daughter—this was, we think, the youngest—sit for all Paris's women? Titian would hardly be ashamed of the vivacity of her features, her eager yet soft eyes, her pulpy mouth, and little chin. No wonder the fair-haired Venetian women were fond of sitting to masters like Titian, Giorgione, Bordone, Palma, and Lotto. No doubt the splendid ladies and sumptuous beauties of all degrees in Venice would rather be painted by Bordone, Palma, or Lotto than

by Bellini himself. Of the three they would have done best to prefer Palma, who gave to their voluptuousness more elegance than Bordone could contrive to impart; indeed, the latter was seldom at the pains to draw rightly, and yet he contrived to give the true Titianesque inner gold to their white and rosy carnations, the true lustre to their auburn hair. Lotto was a more serious and a better craftsman than Bordone, but his somewhat adust carnations have not the look of life of this so-called 'Palma's Daughter.'

Claude's *Landscape* (129) is very smoothly and delicately finished, and the glimpse of that little town we know so well, although no mortal ever yet entered its gates or paced the streets which gather about the lofty spires and towers beyond the bridge, is delightful. The airy cliff which rises beyond the town looks far over the wide valley where the river curves in and out and ends, or begins, with open water in the extreme distance, where the loftier mountains rise, and where the whole prospect ceases, because the eye can see no further. This is a beautiful example; a better cabinet Claude it would be hard to find. Nevertheless, the visitor who will go into the Water-Colour Room, where the Turners are, can readily enough divine why the Englishman was so ready to measure himself with the idylist of another age. A fine Claude (133), lent by Mr. James Knowles, may be matched with Mr. Pritchard's 'Landscape.' It is still more delicate, exquisitely finished, and brilliant, but, apart from the charm of the subject and the wonderful beauty of the tree on our right—which is one of Claude's best efforts—it is comparatively tame and smooth. A cabinet Salvator is always worth noticing. Here is one of fine quality in *Landscape and Figures* (138). Finish and solidity mark the work, but the composition is confused.

The *Portrait of a Young Man* (143)—to the name of Raphael as the painter the R.A.s have judiciously put a "!"—is the first of a group of works, the appearance of which in such a place as this cannot be excused. The other works of this kind are Col. Cure's *Virgin and Child* (165), ascribed, with more courage than knowledge, to the "Venetian School"; the Rev. W. H. Wayne's *Portrait of a Lady* (168), which is a libel on Mabuse; Mr. Heseltine's *Virgin and Child* (186), which, in its present state, we decline to call a Bramantino; the aforesaid *Mona Lisa* (187); "Lorenzo di Credi's" *Virgin and Child* (190); Mr. Gibbs's *Virgin and Child* (192); Mr. Butler's *Virgin and Child* (193), a wretched copy of the Berlin Raphael; and Mr. Gibbs's "Perugino's" *Virgin and Child* (176), all of which are bad, while some of them are simply odious.

The *Virgin and Child* (162) of the school of Cologne is an interesting picture sadly restored. The Virgin carries her Son on her left arm, and holds to Him an ink-bottle, in which He dips a pen as if to write on the scroll at His knees. The ink-horn, the girdle and its ring, are pendant over her arm. Lord Wemyss's *Cassone* (169) is very interesting in its way, but most so on account of the fine bold scrollwork of the mastiffs and vine tendrils in high relief which enclose it like a picture frame. These decorations have been modelled or "raised" in gesso, and were doubtless originally gilded, but not so violently burnished as we now see them. The portrait-like vivacity of some of the faces in the marriage procession represented in the picture has a great charm, which culminates in the delighted looks of the bride and bridegroom, who are meeting in the middle of the work. No. 172, *Portrait of a Lady*, and No. 175, *Portrait of a Young Man*, are works of the school of Ghirlandajo, and both very charming indeed in their vivacity. Their animated realism is almost modern; nothing could be more cheerful and spontaneous than their expressions. The faces are capitally modelled; the face of the lady might be that of a bright Scottish damsel, with a full

colour, plump contours, bright lips, and soft eyes. A broad, luminous mode of flesh painting leaves little to be desired here. Mr. Butler's *Tabernacle* (171), of the Venetian School, comprises, besides the Virgin and Child in the centre, a predella where is represented with much spontaneity and character the death-bed of a brother of the Order of the White Penitents, whose comrades attend his couch; the Virgin and Child are seen as a vision overhead by the dying man. Christ has His finger tips at His lips, and His eyes are gazing far away, as if He saw the world to come with something of that awe which old painters—till Raphael completed the 'Sixtine Madonna'—often affected. The Gothic frame of this work, the tabernacle itself, is very curious and beautiful; the four saints in the jambs of its arch are St. Francis, St. Magdalen, St. Bruno, and St. Jerome, each with an emblem; above, in the soffit of the arch, are angels with musical instruments; externally, the finely carved cusps are just like flames crowning the tabernacle. *Two Children* (173), an early Italian School picture, refers us to something between Botticelli and Gozzoli, and the pretty figures of infants clad in white, the one holding a bullfinch (not the usual Cardellino), the other holding a bow, and having a quiver slung at his side, are charming illustrations of that esoteric spirit in which, during the period to which this work is due, religious fancies took delight. We shall presently come to a more marked instance of this spirit. The bright candour of the babes' looks and their frank and simple movements are very beautiful indeed.

The *St. Sebastian and St. Roch* (174), lent by Col. Sterling, is a good Cima with figures on an unusually large scale, and distinguished by the nobility and grace of the younger saint's nearly naked figure. By the time Cima was at work on this example painters had attained an almost pagan delight in youthful physical beauty, especially that of male figures, and, as in this case, they applied all their learning and pains to developing choice types of humanity, sometimes in forms that were almost herculean, as St. Christopher's, sometimes adolescent, as St. John's, or some of them choice specimens of manhood in its early prime. Adonis, Apollo, and Mercury had to give place to St. John, St. Sebastian, and St. George, simply because the painter's technical skill was nearing its acme. The great 'Sebastian' by Bellini at Vienna is, perhaps, the best instance. In No. 174 the saint's whole form and face are, so to say, uplifted by the glory of martyrdom, and he sighs in a sort of rapture Raphael gave the best expression to. The torso of this figure is quite antique; the defective foreshortening of the features deprives the head of the perfection of spiritual grace. Lord Wantage's Cima, No. 194, *Virgin and Child*, is decidedly inferior to the usual work of one of the most beautiful masters we have. The "modern" expression and inferior forms of the Child are against this example, which may be an old copy, or, which is more likely, a school picture. "Perugino's" *Virgin and Child* (176) is a hard school picture. The Christ is ill proportioned and possessed of very little sweetness. An interesting painting in distemper, which has not been varnished, is the *Virgin and Child* ascribed with possible correctness to Filippino Lippi, but there is little to support the title. The face of Christ, if nothing else, has been, we think, very nicely restored. Mr. Knowles's attractive Parmigiano's *Virgin and Child* (180) is shaped like a shield, and represents what, in the old-fashioned vocabulary, is called a "Silence." Aided by a deep frame and the perfect smoothness of its surface, the exquisite modelling and elaborate projection of the shadows, accidental and proper, this laboured and very pretty piece is quite stereoscopic, or rather it reminds us of a fine relief in highly coloured wax, such as the seventeenth century delighted in. Parmigiano and A. Veronese

were fond of efforts like this, and their Low Country copyists affected them hugely. It ought to have been placed upon the line. If worth borrowing at all, miniatures like this should be properly hung. A deplorable instance of inconsiderate hanging in this room is afforded by the little Van Eyck, No. 198, which, on every ground, should have a place where it can be seen.

The charming *Portrait of Edward VI.* (183), lent by Mr. Gibbs, is marked by beautiful draughtsmanship and choice inner olive-tinted carnations. The boy-king has an ingenuous and gentle, if timid, expression. The picture reminds us of *Girolamo da Treviso's* work, as seen in the famous 'Sir Thomas Gresham,' No. 165 in the Academy of 1880, a whole-length, life-size figure, which our readers will remember to have been lent by the Gresham Committee. We can hardly hesitate to award Mr. Gibbs's capital picture to *Girolamo*. A little while ago it would have been credited to Holbein, as Mr. Hughes's *Portrait of Henry VIII.* (184) is still credited, although it is a good version of the Warwick type of portrait, and represents his Majesty grey and fat, and is known not to have been painted by Holbein. It is probably by G. Strete or Strete.

MR. SHAKSPERE WOOD.

We greatly regret to hear of the death of Mr. Shakspeare Wood, the well-known correspondent of the *Times* at Rome. Mr. Wood was one of the oldest members of the English colony, having settled there some thirty-five years ago. He was educated as a sculptor, receiving a portion of his training at the Royal Academy, and subsequently went to Rome to perfect himself in that branch of art. For some years he devoted himself diligently to sculpture, occasionally exhibiting at Trafalgar Square; and after a while he devoted much of his time to the topography of ancient Rome. He used to deliver lectures on the subject which were much appreciated by English visitors, and in 1875 he published his 'New Curiosum Urbis,' a useful handbook for visitors. Meanwhile, he had gradually deserted sculpture for journalism, and became connected with the *Times*, first as an occasional contributor and then as its regular representative. The duties of a correspondent he discharged with great zeal and tact, being particularly careful as to the authenticity of the news he forwarded. In the times of Pio Nono he encountered great difficulties from the dislike of the Papal Government to newspapers. He had become somewhat of a favourite of Cardinal Antonelli, who liked him for his artistic tastes; but when he waited on the cardinal, and, saying he had become connected with the *Times*, inquired about some political matter, the minister said coldly, "Signor Wood, the Church has no need of the press," and bowed him out. Afterwards his difficulties were scarcely less, as he had to steer a middle course between the Vatican and the Quirinal. The best proof of his success was that while he was looked on favourably by the clericals, he was the only foreign correspondent asked to attend King Humbert on his visit to Sicily, when there was fear of political scenes, and the Italian Government wished an impartial reporter to be present. Mr. Wood will be much missed by English visitors to Rome, to whom he always showed exceeding kindness and hospitality. Nothing seemed to delight him more than to give up whole days to showing them the antiquities of the Eternal City, and dilating on them with inexhaustible zeal and copious knowledge.

Finis-Fini Gossip.

We have authority for saying that there is not the slightest ground for the rumour lately set afloat again that the current exhibition of the Royal Academy is likely to be the last of the series.

SIR FREDERIC LEIGHTON, who has been rather out of health of late, is now much better, and is likely to be fully represented at the next Academy by the statue of the 'Sluggard Awakening,' which we have lately described, and by one or more pictures to which we have made passing references. His most important task now in hand is the lunette at South Kensington.

The collection of prints belonging to Mr. Brodhurst, which we mentioned last week, has been sold by private treaty to Messrs. P. & D. Colnaghi. A considerable number of the choicest examples, including many of those we have named, have already crossed the Channel and become the property of the Duc d'Aumale and other French collectors.

The pictures of the late Mr. William Graham, comprising prime works of Rossetti and Sir John Millais, will be sold in the middle of April next.

MESSRS. P. & D. COLNAGHI have contracted with M. C. Waltner to etch a large plate after *Cornelius Jonson's* well-known portrait of William Hervey, the property of the College of Physicians. This likeness, a half-length, seated figure, looking to our right, was at the National Portrait Exhibition in 1860.

On the 19th inst. Mr. Bodley will lecture at the Royal Academy on 'English Architecture of the Middle Ages'; Mr. Aitchison will lecture at the same place on the 22nd inst. on 'Architectural Education,' on the 25th on 'Mouldings,' and on the 1st prox. on 'Style and Composition.' On the 4th and 8th of March Mr. Watkiss Lloyd will lecture at the Academy on the 'Theory of Proportion in Architecture.'

ATTRACTED by the noble qualities of the drawings by Turner now in the Water-Colour Room at the Royal Academy, the Burlington Club will shortly supplement that fine display by exhibiting a collection of prints engraved after them.

MRS. BRIDELL FOX has presented to the National Gallery a landscape by the late Mr. F. Lee Bridell, her former husband. It represents the 'Chestnut Woods above the Lake of Como, with Monte Rosa in the distance.'

AN extensive exhibition of the works of the late Paul Baudry will be held early next spring in the great hall on the first story of the École Nationale des Beaux-Arts on the Quai Malaquais. Besides some of his finest compositions, the display will include the portraits and drawings of the deceased artist.

AN illustrated account of the new hospital for the parish of St. Marylebone, written by Mr. H. Saxon Snell, F.R.I.B.A., will shortly be published by Mr. Batsford.

EFFORTS are being made to render the art division of the forthcoming international exhibition at Edinburgh specially noteworthy. A collection of foreign pictures is already arranged for, and the loan committee are now anxious to make the British section as satisfactory and as comprehensive as possible. The exhibition will open in May.

THE *Building News* notices the death, on the 22nd ult., of Mr. George Adam Burn, formerly of New Broad Street, and lately of Doughty Street, an architect whose practice was considerable. He was sixty-eight years of age.

THE following particulars of important print sales will interest many of our readers. At Vienna, on the 15th inst., Baron Biegeleben's prints and drawings, comprising a few very rare prints, of which some are in indifferent condition, will be sold. At Berlin on the 1st prox. there will be a sale of duplicates from the Royal Print Room, principally of Dürers, Rembrandts, and Schöngauers, and Baron von Retberg's collection of prints and drawings. At Stuttgart there will be a sale of prints from the collections of Messrs. Pico and Rossi, of Rome, consisting principally of works of ornament. Finally, in Paris, at a date not yet fixed, the

Bounardot collection, entirely composed of works relating to the French capital, will be dispersed.

On the 9th of February of last year, *Athenæum*, No. 2937, p. 192, cols. 1 and 2, we gave an abstract of the theories of M. Wauters respecting the picture by Van Eyck, the property of Lord Heytesbury, which is now No. 198 in the Academy, and represents St. Francis receiving the Stigmata. With this will be found the note of M. Henri Hymans on his recognition in the gallery at Turin (Salle XII., No. 313) of a picture by Van Eyck of the same subject, with differences in the treatment. According to this hypothesis the pictures were severally bequeathed by Anselmo Adorno, of Bruges, to his two daughters, who were nuns. At least his intention to bequeath these works is stated in Anselmo's testament, dated February 10th, 1470. However this may be, we are clearly of Mr. Weale's opinion, as stated in the *Times* of the 3rd inst., that Lord Heytesbury's picture, at least, if not that at Turin, was painted in Spain. What looks very like Montserrat, with its conventual buildings on the crags, appears in the distance. Mr. J. C. Robinson has recognized certain Spanish herbage in the foreground. The face of St. Francis is, we think, Spanish, not Flemish.

MR. R. SEBASTIAN BOND, a well-known landscape painter of Liverpool, some of whose works we lately commended to our readers, is dead. He was born in 1808 at Liverpool, where he was educated in art, and where he lived till he settled near Bettws-y-Coed. He exhibited mostly at Liverpool and elsewhere in the Midland Counties, and from 1846 to 1872 in the London galleries.

WE hear that the result of the autumn exhibition at the Walker Art Gallery, Liverpool, shows a balance to the good of upwards of 1,800l. The sales from the Dundee Fine-Art Exhibition, which closed January 13th, amount to close on 4,000l., an increase of 600l. over the sales of last year, but scarcely half those of two years ago. Trade is exceedingly bad in Dundee. The depression affected not only the sales, but also the attendance, which was the smallest ever known. Three of the pictures sold from the exhibition were added to the permanent collection in the galleries of the Albert Institute.

SATURDAY next is the day for the private view of the Spring Exhibition of the Nineteenth Century Art Society, and the exhibition will open to the public on Monday the 15th.

MISS MARY BOYLE, who wrote a handbook to Lord Bath's pictures at Longleat, has just completed a biographical catalogue of the portraits at Panshanger, the seat of Lord Cowper. A few surplus copies have been printed for collectors, and can be had through Mr. Elliot Stock.

By the order of the Senate of the University of Athens, a statue of Lord Guildford, the founder of the Ionian Academy, has been erected in front of the Academy building in Corfu. It is the work of the Greek sculptor Apergis.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Novello's Oratorio Concerts: Dvorák's 'Spectre's Bride.' M. de Pachmann's Recital.

THE fourth of Messrs. Novello's series of Oratorio Concerts at St. James's Hall, which took place last Tuesday evening, proved, as had been anticipated, specially attractive to the public, every part of the hall being crowded. The chief interest unquestionably centred in Dvorák's 'Spectre's Bride,' the great success of the late Birmingham Festival, which was given for the first time in London. On the occasion of

the first production of the work last August we spoke of it at some length in these pages (*Athenæum*, No. 3019), and more intimate acquaintance with the cantata only heightens our admiration for the genius of the composer. The greatest merit of the music is that however wild and terrible the situation to be depicted, the line of true beauty is never overstepped; and how difficult such self-restraint is will be seen by comparing Dvorák's treatment of his subject with the final movement of Raff's 'Lenore' Symphony. In both cases the appropriateness of the musical illustration may be admitted; but Raff frequently becomes ugly, Dvorák never. Of the wealth of melodic invention shown throughout 'The Spectre's Bride' it is quite impossible to speak too highly, while many of the abrupt modulations so characteristic of the Bohemian composer's manner are as novel as they are beautiful. That the work will take permanent rank among the masterpieces of musical art there cannot, we think, be a shadow of doubt.

The performance, though in some respects open to criticism, was in general excellent. Madame Albani and Mr. Santley in their respective parts repeated the successes they had achieved at Birmingham. The tenor music had been originally announced to be sung by the late Mr. Joseph Maas, who created the part; the managers of the concert were extremely fortunate in being able to secure the services of Mr. Lloyd, who sang his music as probably he alone could sing it, with all the finish and artistic conscientiousness that mark everything which he undertakes. The orchestra, excepting for one or two important slips, was very satisfactory. The choruses were sung with great correctness and spirit, and with good attack; but much was left to desire on the score of delicacy, a *pianissimo* being never obtained, and even a *piano* but seldom. For this we think the blame rests less with Mr. Mackenzie, the conductor, than with the system of giving the choir more work than it is possible to accomplish properly. We are informed that there were only five chorus rehearsals for 'The Spectre's Bride'; and no choir in existence could do full justice to such difficult music under these conditions. Six concerts of mostly unfamiliar or very difficult music given between the months of November and April would severely try the powers of the finest body of choristers that could be brought together. Mr. Mackenzie has an excellent force of vocalists under his *bâton*, and he makes the most of his material; but he cannot be expected to do impossibilities.

'The Spectre's Bride' was preceded by two short works—Mr. Mackenzie's orchestral ballad 'La Belle Dame sans Merci,' now so well known by frequent hearing that a record of an excellent performance is all that is needed; and Dvorák's 'Patriotic Hymn' for chorus and orchestra. This work is certainly not one of its composer's best, though it contains many isolated passages of great beauty, and we do not think it will enhance his reputation. It must be remembered, however, that it was written fifteen years since, and should not, therefore, be judged by the high standard by which Dvorák has taught us to measure his recent compositions.

M. de Pachmann's third pianoforte re-

cital on Tuesday afternoon was as well attended as those which preceded it, and the applause just as enthusiastic. The popular artist selected his programme exclusively from the works of Beethoven, Chopin, and Henselt, thus ensuring unity, if not variety, in each of its three sections. Beethoven was represented by the Variations in c minor and the Sonata in f minor, Op. 57, in neither of which were M. de Pachmann's powers exhibited in the most favourable light. The reading of the sonata was full of mannerisms, and altogether deficient in the masculine breadth and vigour the work demands. The defects were most prominent in the *finale*, and least noticeable in the middle movement, the opening of which was charmingly played. The pianist was on safe ground in the Chopin selection, which included the Scherzo in c sharp minor, Op. 39, the Impromptu in c flat, Op. 51, and the fine Polonaise in f sharp minor, Op. 44. The two last-named pieces were exquisitely interpreted, nothing being wanting to complete the charm. Six items by Henselt were also played in the most finished style, but they were but trifles, and need no individual mention in this place. The next recital will be given on the 23rd inst.

Musical Gossip.

THE Philharmonic Society has published the preliminary programmes of its concerts for the coming season. At the first concert (March 4th), Mr. Henry Gadsby's new orchestral piece 'Intermezzo and Tantara' will be produced under the direction of the composer; the programme will also include Beethoven's rarely heard Triple Concerto for piano, violin, and violoncello, and Mendelssohn's 'Scotch' Symphony. At the second concert (March 18th), Signor Bottesini's overture to 'Graziella' will be given, and the great contrabassist will play a solo; Mr. Prout will conduct his Birmingham symphony, and M. de Pachmann will play Mendelssohn's c minor Concerto. Dvorák's Violin Concerto, played by Pan Ondricek, Schubert's great Symphony in c, and two instrumental movements from Sullivan's 'Light of the World' will be the chief features of the third concert (April 1st); while at the fourth (April 15th), Moszkowski's new suite, written for the society and conducted by the composer, will be given, and Miss Fanny Davies will play Bennett's Concerto in c minor. M. Saint-Saëns will conduct his new symphony composed for these concerts, and will also play Beethoven's Concerto in g, at the fifth concert (May 19th); and Dvorák's overture 'Husitska,' written for the society two years ago, is to be repeated at the final concert (June 2nd). It will be seen that the directors have provided an excellent scheme for the season, and we trust that they will be supported as they deserve. Sir Arthur Sullivan will continue to hold the post of conductor.

MUSICAL amateurs in Bristol will rejoice at the result of the dispute between Mr. George Riseley, the cathedral organist, and the Dean and Chapter. In consequence of some differences which had arisen the authorities of the cathedral gave Mr. Riseley notice to leave. That gentleman, however, refused to accept their notice, and appealed to the bishop of the diocese against his removal. The matter was investigated before Mr. F. H. Jeune, the chancellor of the diocese, who last week gave judgment that the order of the Dean and Chapter be reversed, and Mr. Riseley be reinstated in his office of organist and master of choristers. Mr. Riseley has done so much for music in Bristol that his removal would have been a public loss, and all lovers of music will share our satisfaction that the

somewhat high-handed action of the cathedral authorities has not been endorsed.

On the 1st of March Messrs. W. Morley & Co. will issue the first number of a new monthly musical journal, to be entitled *Musical Society*. Among the contributors to the first number are Mrs. Diehl, Mr. Walter Macfarren, Mr. W. H. Cummings, Mr. Carl Mangold, and Mr. A. J. Caldicott.

MR. GUSTAV ERNEST, who, it may be remembered, gained the Philharmonic Society's prize for an original overture last season, gave the first of a series of three chamber concerts at the Prince's Hall last Thursday week. He was assisted by M. Tivadar Nachéz, M. Jules de Swert, and Mr. and Mrs. Henschel, and his programme included Volkmann's Trio in b flat minor, Op. 5; Beethoven's in d, Op. 70, No. 1; and a Fantasia in f sharp minor, for piano, from his own pen.

THE novelty at last Saturday's Popular Concert was one of Corelli's Violoncello Sonatas in d minor, Op. 5, beautifully played by Herr Hausmann. Mr. Charles Halle was heard at his best in Beethoven's Sonata in d, Op. 28. The performance afforded a lesson to students desirous of gaining an insight into the legitimate method of interpreting Beethoven. The 'Kreutzer' Sonata was repeated by Mr. Halle and Madame Néruda; and Mozart's Quartet in c, No. 6, was included in the programme. Madame Valleria, who was unable to sing, found an acceptable substitute in Miss Lena Little.

ON Monday Miss Agnes Zimmermann's Sonata in a minor, Op. 21, was performed for the first time at these concerts, the composer and Madame Néruda being the executants. The work is in four movements, of which the first is the most important, while the second and third are the most attractive. The *finale* is weak, and the whole work, though clever and musicianly, lacks inspiration. It was courteously though not enthusiastically received. Miss Zimmermann played Mendelssohn's 'Rivulet,' and the early Prelude and Fugue in e minor; and the remaining instrumental items were Beethoven's Quintet in e flat, Op. 4, and two movements from Chopin's Sonata in a minor, for piano and violoncello. Mrs. Henschel was the vocalist.

THE Crystal Palace Concerts will be resumed next Saturday, the 13th inst., when Dvorák's 'Spectre's Bride' will be given for the first time at Sydenham. The choruses will be sung by the choir of Messrs. Novello's Oratorio Concerts, and Mr. Mackenzie will conduct the performance.

A SERIES of four subscription concerts of classical chamber music is announced to be given in the Kensington Town Hall during the next two months, at which Mr. Carrodus and his sons will play the stringed instruments and Miss Eleonore d'Esterre Keeling will be the pianist. The first concert takes place next Thursday.

A NEW romantic opera, 'Sappho,' the libretto by Dr. Harry Lobb, the music by Mr. Walter Slaughter, is to be produced at the Opéra Comique at three matinées, to be given on February 10th, 17th, and 18th.

'ELIJAH' was given at Mr. Halle's concert at the Free Trade Hall, Manchester, last Thursday evening.

MR. JOHN BOOSEY gave his eighth Ballad Concert of the present series at St. James's Hall on Wednesday morning.

DRAMA

THE WEEK.

FRANCE'S.—'Enemies,' a Comedy in Five Acts. From M. Ohnet's Romance 'La Grande Marnière,' by Charles Coghlan.

IN extracting from the popular romance of M. Georges Ohnet, 'La Grande Marnière,' the materials for a play the action of which is placed in England, Mr. Coghlan has faced

the ordinary difficulties of the adapter from the French. Little opportunity is, in fact, afforded a man in this position. In presence of a Censor whose easy amble in the discharge of his duties is quickened by the frequent application of a puritanical spur, he is compelled to drain the life-blood from a French subject, and make up for its absence by such galvanic processes as his science can devise. It is to the credit of Mr. Coghlan that under such conditions he has produced a play which is sympathetic in most of its action and stimulating in parts. Exactly at the point, however, where he quits the original and substitutes his own conception for that of M. Ohnet does his play fall to the ground. A murder committed upon a young girl by a half-witted lover who has but too good proof of her falsehood is easily conceivable. For this Mr. Coghlan supplies a murder altogether motiveless, the object and the utility of which are as mysterious as its perpetration is repulsive. Its effect is supposedly to bring under suspicion of guilt a certain young squire whose high-handed proceedings have made him an object of dislike through the parish. In this design it fails. No single individual can for a moment believe in the culpability of the man who is arrested for the crime; and the father of the murdered girl even, to whom the imputation of blood-guiltiness is due, does not credit a word of the story he circulates. As this murder is the most distasteful scene in the play, as it leads to nothing whatever, as the real murderer is not seen again, and no one cares a straw for his fate, Mr. Coghlan has charged his piece with an unsightly and a purposeless excrescence. A play with a central disfigurement like this cannot claim to be a work of art. Nothing in the dialogue, moreover, recalls the merits of the original. The third act is unimpressive, and the fifth act diffuse. Allowance being made for these sufficiently important drawbacks, the play may claim commendation. Its first act is fresh, and shows admirably the effect of a casual encounter upon two young hearts open to any experiment love may choose to essay. Act the second has one bustling and effective scene, in which the heroine, much in the position the Laureate's Maud might have been had she witnessed the insults her brother puts upon her lover, steps forward with a proud apology, and arrests for a while the struggle between the two. Act the fourth has a scene between the heroine and her lover of which the most is not made; in it she beseeches his aid in behalf of his former antagonist; and a second between the hero and his father which is really fine, though the climax in the play is a little difficult of comprehension, seeing that it involves the possession by the hero of independent property, no hint of the existence of which has previously been given.

The main action, meanwhile, is old as it can be. A rich parvenu, cherishing a life-long grudge against a vicious and an aristocratic neighbour, has all but obtained possession of his enemy's ground, and is in anticipation gloating over the sufferings he will inflict, when the love of two young people balks his schemes and snatches the victory from his grasp. A Balzac is needed to give such a story full development. Mr.

Coghlan must content himself with having made it sympathetic.

In the character of the heroine Mrs. Langtry is furnished with a part better suited to her than any in which she has yet appeared. The picture she presents of a bright, joyous, good-hearted girl is attractive. The invasion of her heart by love masquerading as hate is well shown, and the scene of apology for her brother's misconduct is well played. In the great scene in which, sinking her pride, she visits the house of her lover and asks him to defend her father's interests and her brother's life, she is too coquettish and aware of her power. More timidity and show of self-conquest would add greatly to the effect. Mr. Coghlan as her lover is seen at his best. The scene between him and his father, played in masculine and powerful style by Mr. Fernandez, carried away the audience. The general performance is praiseworthy.

Dramatic Gossip.

UPON its revival at the Vaudeville 'Confusion' proves to have lost none of its power to amuse, and its reception by the public was no less hilarious than on its first production at the same house near three years ago. Mr. Groves, Mr. Glenney, Mr. W. Lestocq, Mr. F. Thorne, Miss Kate Phillips, and Miss Larkin reappeared in their former characters, and acted in the best style of farcical comedy. Miss Kate Rorke and Miss Maude Millett, meanwhile, the new comers, were quite up to the not very exigent demands made upon them.

'THE SINS OF THE FATHERS,' a comediotta by Mr. A. Lestocq, produced as a *lever de rideau* at the Globe Theatre, obtained a success attributable in part to the acting of Mr. Draycott, Mr. Stewart Dawson, and the author, and in part to the dialogue, which, though diffuse, is not wanting in brightness. Its plot is very slight, and the argument on which it is based is untenable.

PERFORMANCES have been suspended at the Novelty Theatre, which will remain closed during the present month.

On Wednesday afternoon Miss Minnie Palmer appeared at the Strand as Gertrude in 'The Little Treasure,' a well-known adaptation by the late Augustus Harris of 'La Joie de la Maison' of Anicet-Bourgeois and Decourcelle. Her performance of this character had a certain brightness. By dressing, however, in a costume only conceivable in the case of a schoolgirl of twelve or a dancer, a young lady of position who is on the point of being married, Miss Palmer turned the whole into farce. She also played Lady Constance in 'The Ring and the Keeper,' a half-forgotten operetta of J. P. Wooler.

In consequence of the refusal of permission to play 'La Petite Marquise'—a stretch of power on the part of the Censure, which has not lately shown itself disposed to interfere with plays given in French—'La Doctoresse' has had to be repeated during the present week. On Monday next M. Noblet and Mlle. Magnier will appear in 'Divorçons.'

JAKOB KATS, the dramatic author and the founder of the present Flemish theatre in Brussels, has just died in his eighty-second year. His theatrical pieces in the national language made him very popular amongst the working classes.

To the *Logansport (Indiana) Journal* Miss Edith Heraud has contributed a further instalment of her interesting 'Recollections of Charlotte Cushman.'

TO CORRESPONDENTS.—N. P.—J. G. S.—J. A. C.—A. S.—C. L. J.—O. F. A.—A. B. E.—R. H. S.—received.
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